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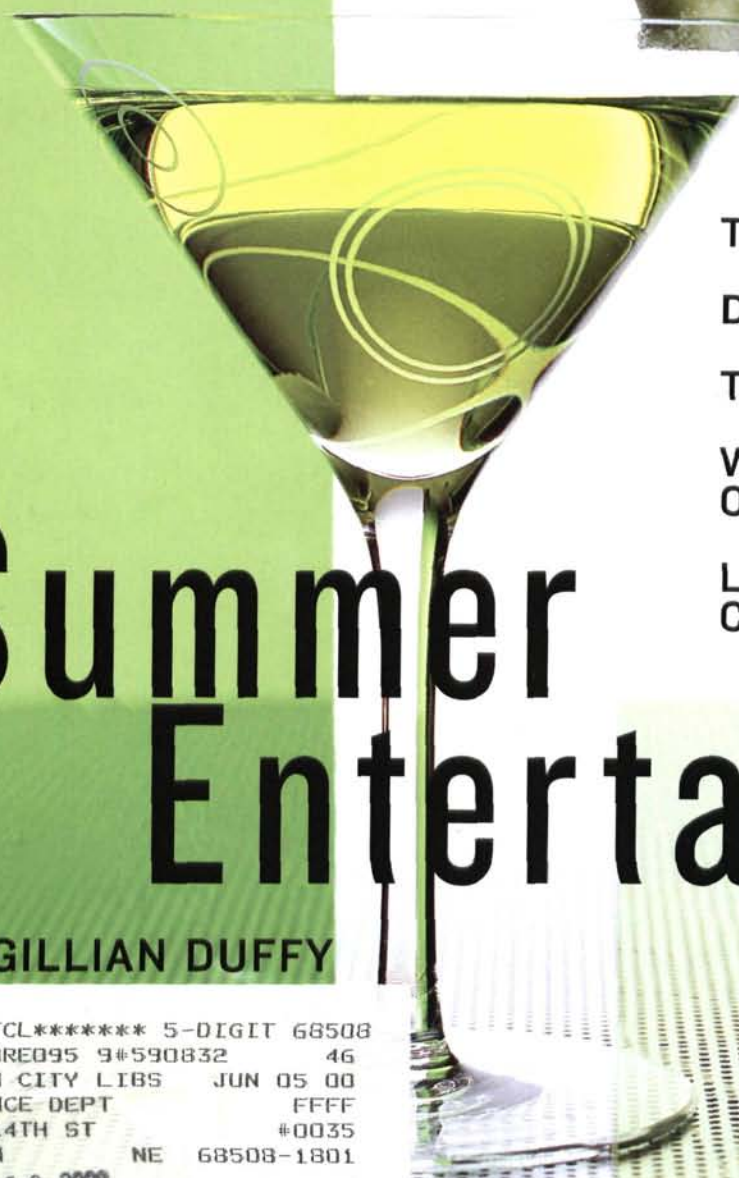
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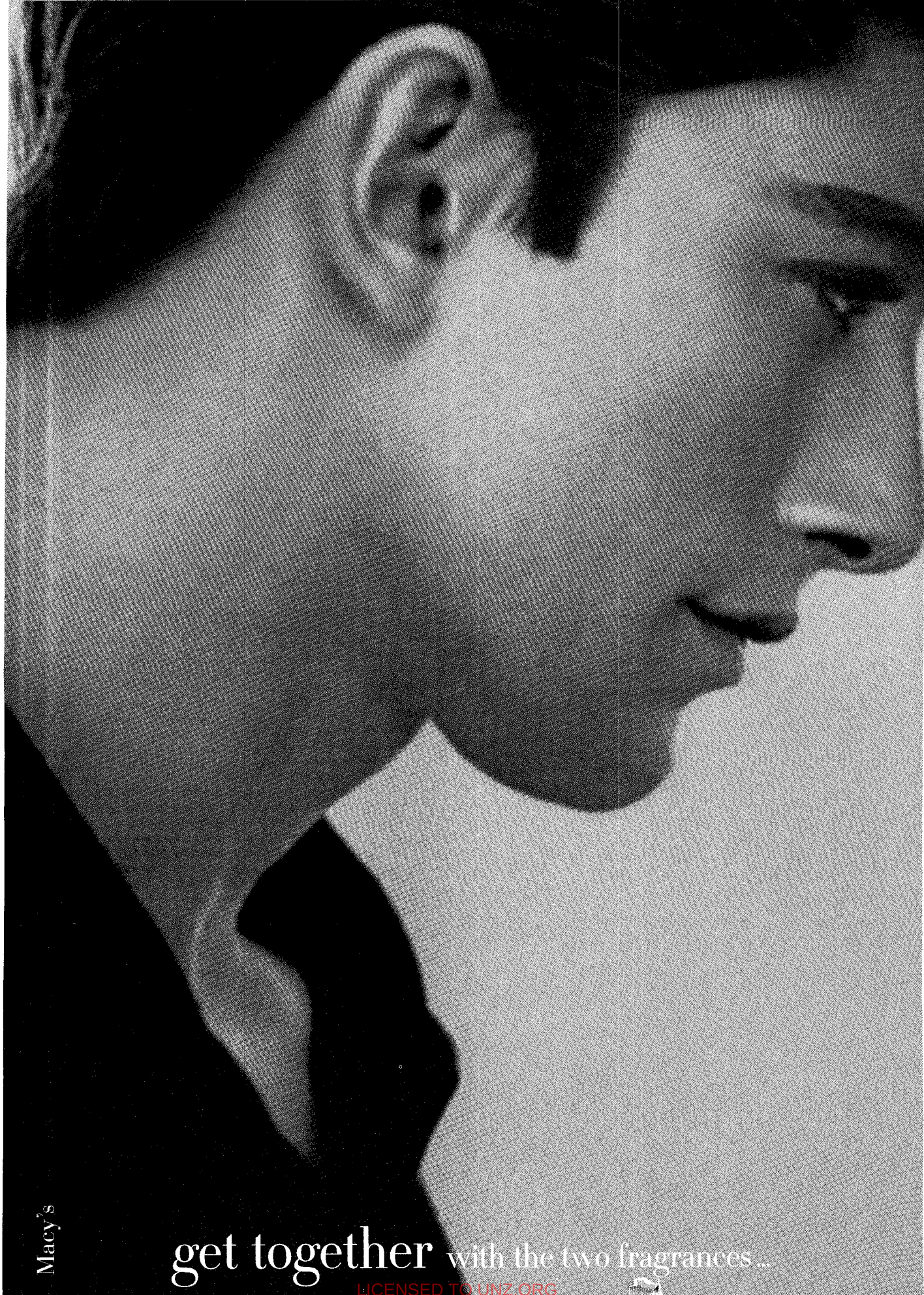
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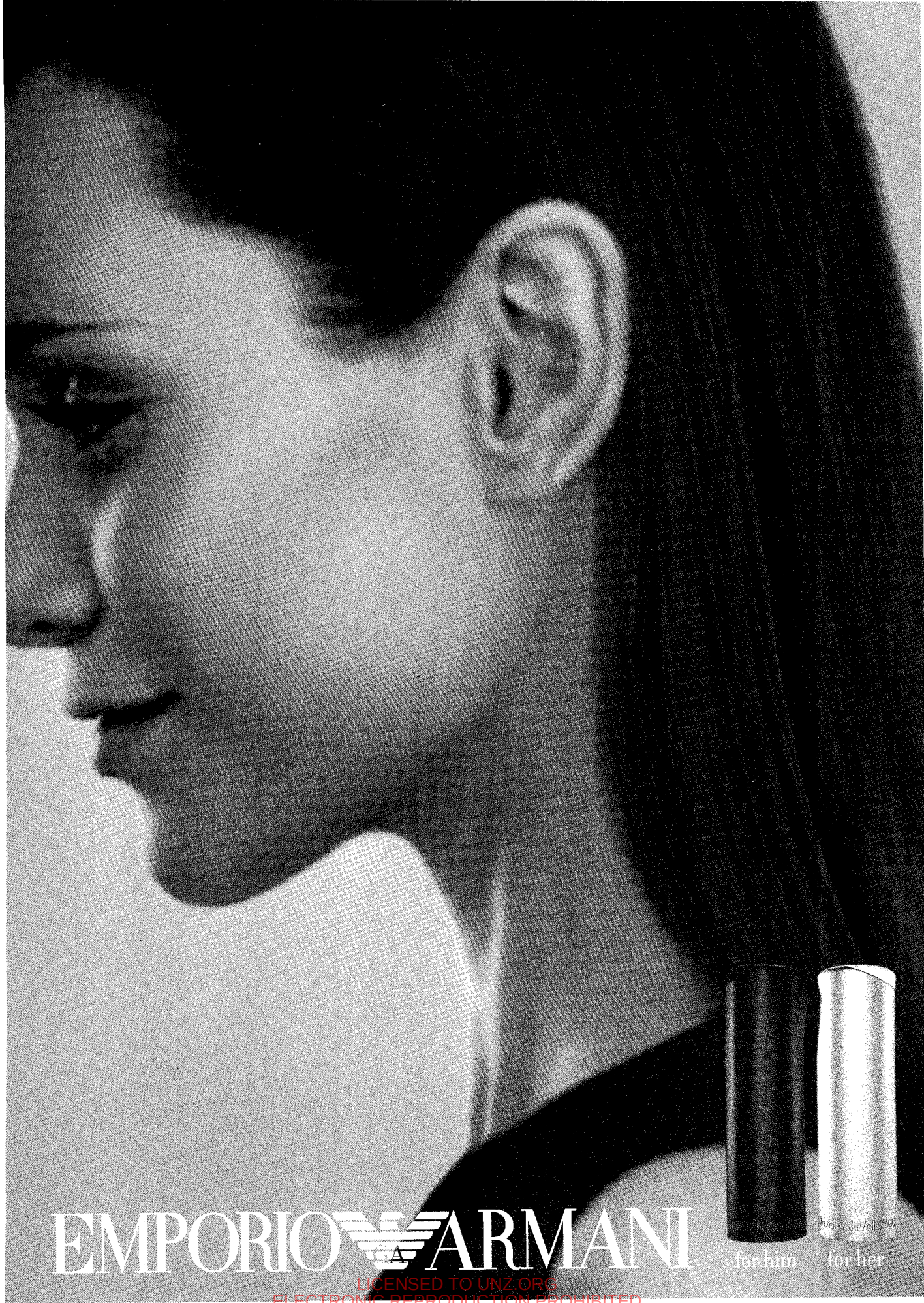
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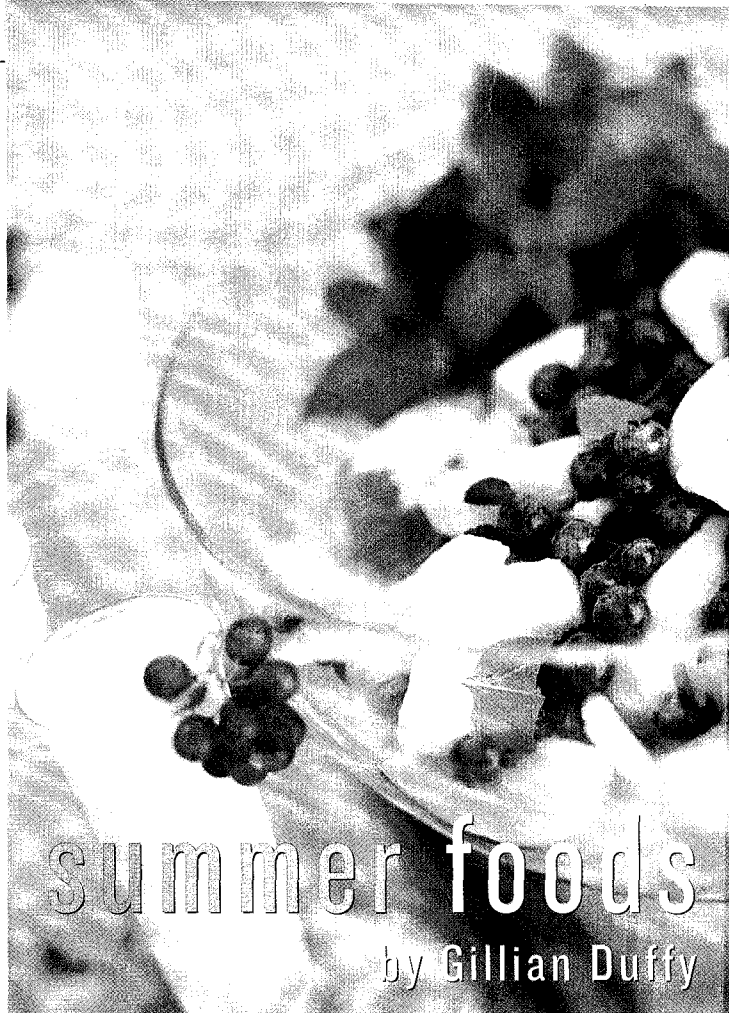
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My three children - 2 girls and a boy - ages 5, 3 and 1

NEXT GOAL
To continue to balance career and home life

FAVORITE CHARITY
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LETTERS MAY 22, 2000

Garden Designs

A ripening fury in Gramercy Park; Carl McCall's numbers get crunched; why McCain will prevail.

VANESSA GRIGORIADIS'S ARTICLE ON the ongoing battle over Gramercy Park ["Gramercy's Gadfly," May 1] accurately caricatures the participants while glossing over the substance of their disagreement. This imbroglio started when Sharen Benenson ordered that a number of park trees be cut down the day before a public meeting of the lot owners. It is true that the courts have ruled that Mrs. Benenson was within her rights as a trustee to remove the trees. However, that doesn't mean it was the right thing to do. Also, Ms. Grigoriadis implies that the National Arts Club keeps its membership list a secret in order to quell dissenting opinion. Many private clubs refrain from publishing membership lists out of respect for their members' privacy.

*James Nevius
Executive Director
The Columbia Club of New York
MANHATTAN*

VANESSA GRIGORIADIS'S ENTERTAINING article and Larry Fink's excellent photographs accurately describe, for the most part, our club and its somewhat eccentric atmosphere. In my view, the author and photographer are artists describing artists and arts supporters. However, to the best of my knowledge as a longtime member of the board of governors, it is untrue that O. Aldon James wants Gramercy Park to become open to the public. It has always been, and must remain, a private park under the terms of the trust that owns it. Aldon's invitation of Washington Irving High School students to visit the park is hardly tantamount to opening the park to the public, or distinguishable from the way our historic house is often used. Groups of young people tour our house and attend all sorts of programs regularly, without injury to our art collection, landmarked buildings, or prestige. Use of

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Gramercy Park for enrichment of the neighborhood and environmental education would be a far more appropriate subject for discussion between Mr. James and Mrs. Benenson, who remains a welcomed music-loving member of our club.

*Daniel Schiffman
MANHATTAN*

THE UGLY LITTLE SECRET OF GRAMERCY Park is that discrimination is alive and well. (Where is that darn Confederate flag when you need one?) The civil rights of the schoolchildren who were invited into the park with the full knowledge of their principal and who were accompanied by a sponsor and two teachers were completely trampled by a woman who was put into power by the lot owners. The protestations of Mrs. Benenson that Gramercy is a private park only to be used by members rings false. The use of the park has never been limited to its key holders but rather to whomever the board members deem appropriate to walk its hallowed grounds. The time has come to consider turning it into a public city park for all children to enjoy.

*Jean Cervi
MANHATTAN*

IN REGARDS TO YOUR ARTICLE "GRAMERCY's Gadfly": Poor Samuel Ruggles! Could he ever have imagined that his beloved property would become such a place of turmoil? Personally, I see no problem with allowing small supervised groups of children who have most likely never lived near a blade of grass. After reading your article, I could hear one of Mr. Dickens's characters saying, "Are there no workhouses?"

*Loretta Cox
MANHATTAN*

I SERVED AS COUNSEL TO THE NATIONAL Arts Club in connection with the landlord-tenant and financial-disclosure litigation referred to in "Gramercy's Gadfly." Your article does a disservice to the National Arts Club and its president, O. Aldon James Jr., by repeating phony allegations against the NAC and its president made by a tiny group of self-aggrandizing tenant-members

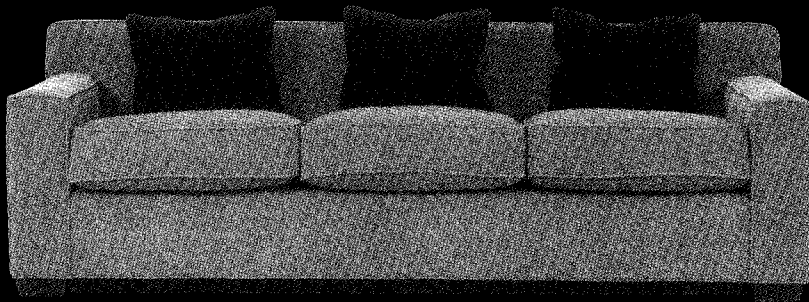
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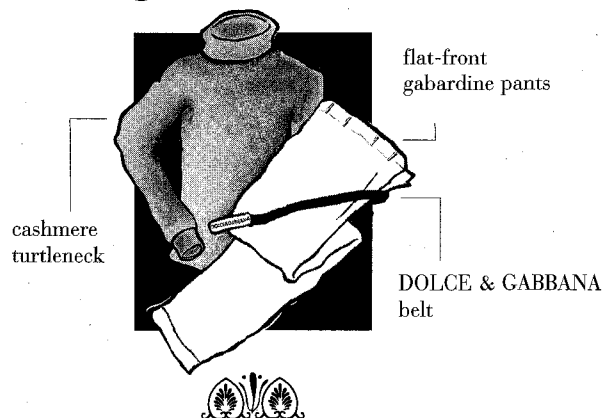
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LETTERS

who sought to remain in possession of their apartments following the expiration and nonrenewal of their leases. That disgruntled litigants and a losing-side attorney would still be whining over their defeat is understandable. That you would print these allegations and bolster them with a reference to an accountant's report—which in fact was nothing more than some hired gun's paid-for surmise—is more difficult to understand.

Andrew S. Fisher
MANHATTAN

MR. JAMES SAYS THAT SHAREN BENENSON "favors the clean geometry of an Italianate garden." I have spent some time researching the park's history. During the nineteenth century and part of the twentieth, Gramercy Park was a formal Italianate garden, as many descriptions and photographs make clear.

Jane E. Lowenthal
MANHATTAN

McCain Is Able

YOUR COLUMNIST COULD NOT HAVE been more wrong ["The National Interest: Straight Talk Sidecar?," by Lawrence O'Donnell Jr., May 8]. John McCain doesn't need to play second banana to George W. Bush to stay in the limelight or to achieve historical significance. Commerce may not be a primo committee but with McCain at the helm it will receive far more coverage than it does now. Also, McCain will always collect more press clippings than the higher-ups in the Republican hierarchy. I don't think Jesse Helms, John Warner, or even Orrin Hatch, important though their committees may be, can command anything close to McCain's following. And as for history, I'm quite sure McCain is more than satisfied with the life he's led. True, grade-school kids aren't likely to read about him in their history books, but I sincerely doubt they'll be reading much about Bush or Gore either—aside from the fact that one of them warmed the bench for the next significant president.

Abi Ahrens
MANHATTAN

Magic Numbers

DAVID D. KIRKPATRICK ADMIRABLY covers the debate on the forces behind the strongest New York City economy in 50 years ["Street Addict," May 1]. Unfortunately, he sides with the Wall Street-is-everything cabal, led by



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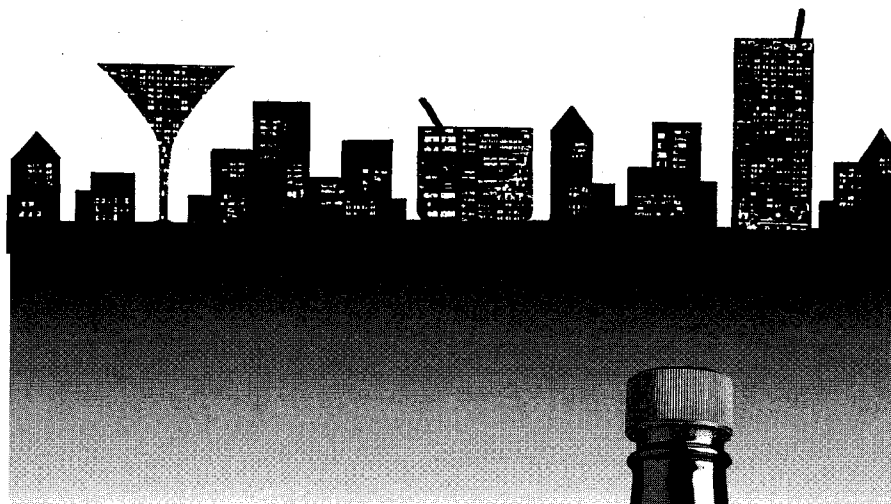
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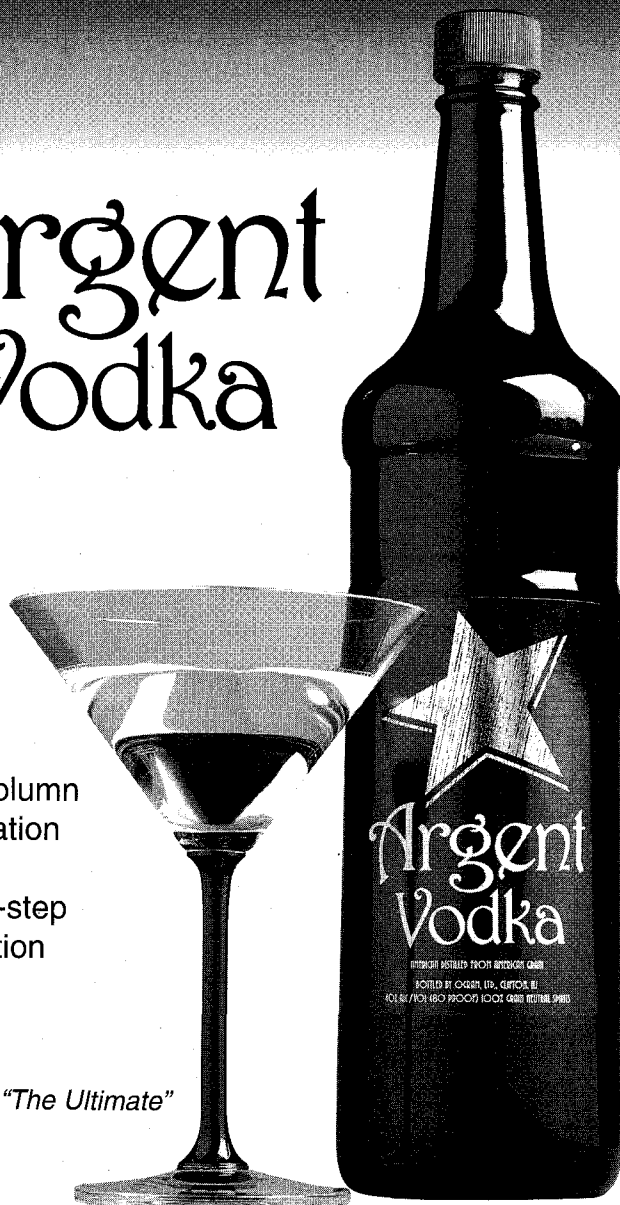


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LETTERS

state comptroller Carl McCall. This is an astounding period for the city economy. But it's not just one particular industry that's doing the driving; it's across the board. In 1998, during a dramatic stock-market sell-off, a report by Comptroller McCall generated press attention by claiming that a fantastic portion of the city's income growth was coming from Wall Street. These numbers were fictions, created by clever mining and manipulation of the data. I do not understand McCall's motivation, but the effect is clear. Mario Cuomo and David Dinkins, proclaiming taxes do not matter, raised taxes on the city by nearly \$3 billion during the recession. They did not exacerbate the recession. They actually turned it into a depression. Defining the city as a one-trick pony, McCall absolves them from responsibility for their actions. They didn't cause the loss of 350,000 private jobs, Wall Street did. Now the city is prospering; not because of large state tax cuts, but because of Wall Street. Apparently Comptroller McCall has managed to revise the laws of supply and demand.

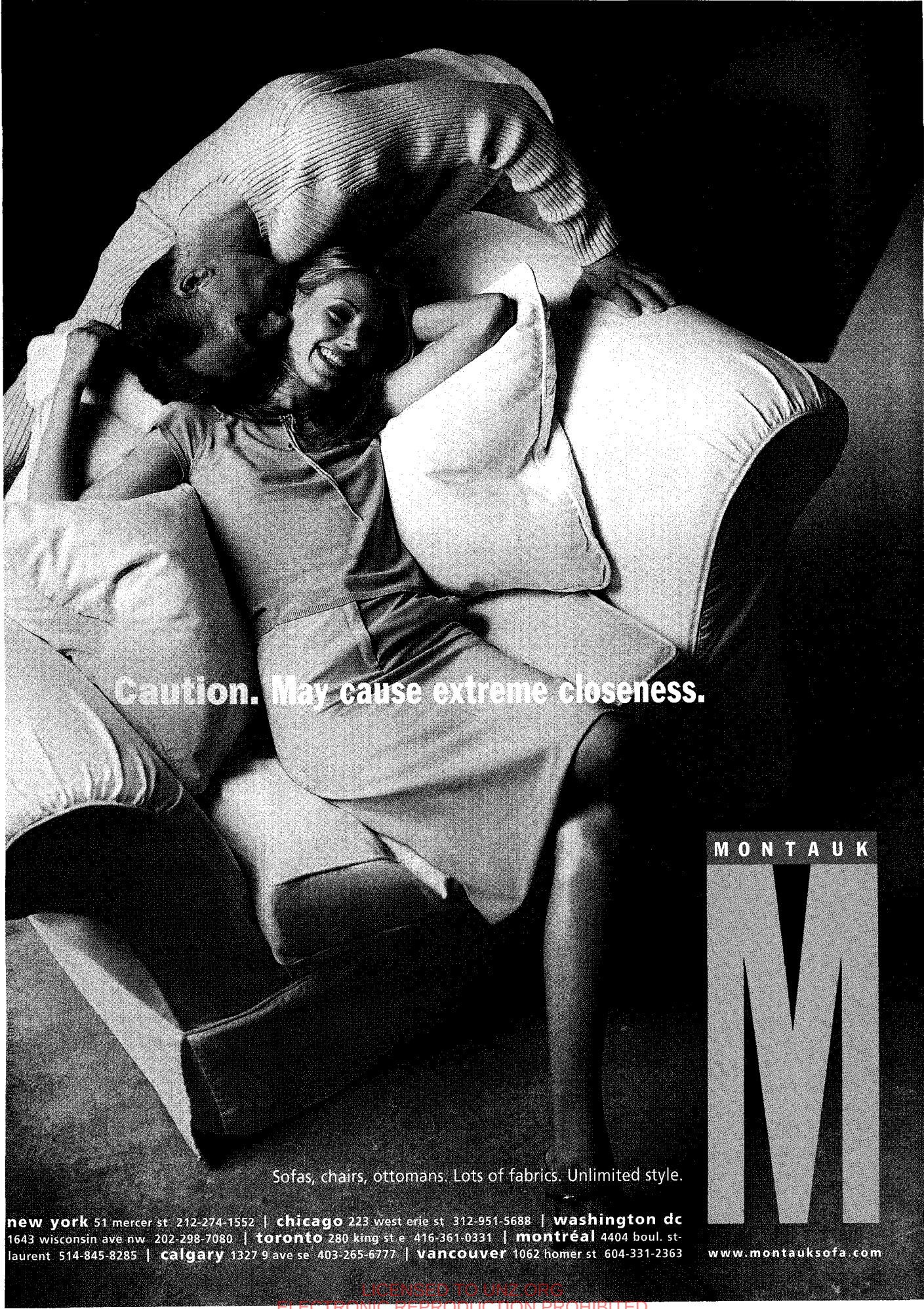
Stephen Kagann
Chief Economist
Office of the Governor
MANHATTAN

Eyes on the Prize

WHILE JENNIFER SENIOR ACCURATELY reports the conventional literati wisdom that Philip Roth may be the next White American Male to win the Nobel for Literature, her cheap shots at Roth's contemporaries are appalling ["Philip Roth Blows Up," May 1]. Only someone who has not read *Underworld* or *Mason & Dixon* could accuse Don DeLillo and Thomas Pynchon of being in their "literary dotage." Ambition is not a trait associated with senility, and those two books are far more daring than anything Roth has attempted to date. Perhaps someday DeLillo and Pynchon will find in Sweden the acclaim that the Pulitzer Board has so foolishly withheld to date.

Daniel Conley
CHICAGO, ILL.

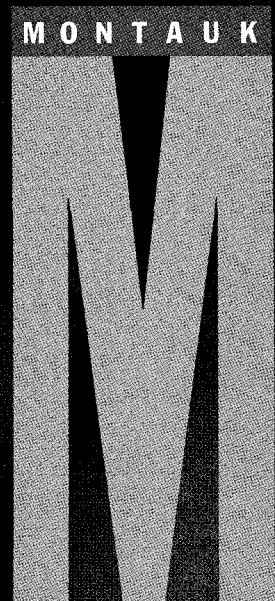
Corrections The May 8 "Gotham Real Estate" page misidentified the broker representing Cindy Sherman in her purchase in Sag Harbor. It was Gudrun Hoerig of Allan Schneider Associates, the company that also listed the house.



Caution. May cause extreme closeness.

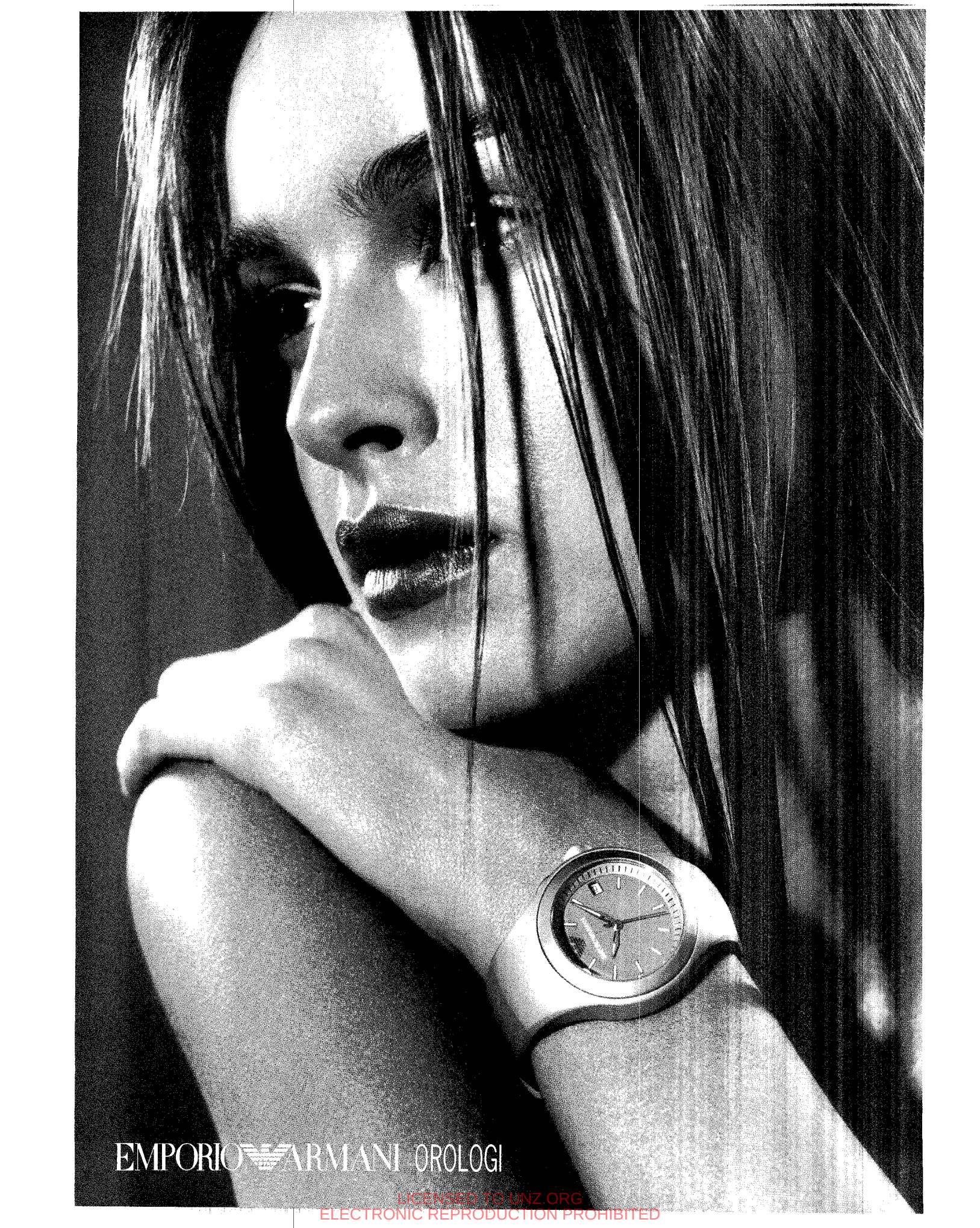
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INTELLIGENCER

OL' BLUE EYES: ONE MORE FOR THE ROAD?

You'd think putting up a statue of Frank Sinatra in Times Square would go over nice and easy. But the area's Business Improvement District is fighting the Giuliani-administration plan, insisting the city's proposed location for the tribute (near where Sinatra first performed) would have a monumental impact on Great White Way events. "That place is so precious to us," says **Brendan Sexton**, president of the Times Square group. The BID is balking because the statue is slated to be installed on the traffic island between West 43rd and 44th Streets, where, they say, it would interfere with organized spectacles like Broadway on Broadway. Their proposed compromise to city officials? Make it a movable structure, so it can be shuttled out of the way when necessary. "Times Square is at the point where every free scrap of ground is priceless," says Sexton. "Mobility would certainly help." Now, *there's* a moving tribute.

A SHARP OBSERVER AT VILLAGE VOICE

Village Voice Media president **Art Howe** was probably happy to get his hands on what was inside one local derelict's pants—since it was his laptop computer. According to a company insider, the *Voice's* executive offices have been the site of a little crime spree lately. About a month ago, Voice Media CEO **David Schneiderman's** laptop was snatched from his office in a daring daylight burglary. Two weeks later, a would-be thief got past the front-desk security guard at the paper's Cooper Square digs by posing as a messenger. When the bandit returned from his brief trip to the lefty weekly's posh, camera-surveilled executive wing, the guard observed him "stuffing something under his shirt and into his

waistband," says the source. "It turns out the dude's got a laptop in his pants." There was also a mouse cord running down his pants leg. Howe did not return calls.

TAKING A CHANCE ON DOVE

Model **Georgianna Robertson** is proving she's more than just a

pretty face: She also has a great eye. When the mannequin spotted an original but unauthenticated Picasso drawing at an arts-and-crafts auction, she snatched it up for a mere \$900. Unfortunately, the auction houses and Picasso experts who examined the sketch—an early rendering of the artist's *Dove of Peace* design—were far more dubious. "They said, 'Forget it. It's not an original,'" Robertson's fiancé, **Joakim von Ditmar**, told us. For a more discerning judgment, the pair had to go all the way to Paris, where, according to Von Ditmar, none other than Picasso's daughter **Maya**—an expert on her father's work—made a positive I.D. But even that didn't get the art world banging on Rob-

ertson's door. "No one has been able to put a value on it," says Von Ditmar, "because they don't have anything to compare it to. Without that, no one wants to insure it and you can't sell it." The would-be treasure is currently awaiting posterity in a vault.

MASER'S LATEST FASHION TREND

Photographer **Wayne Maser's** eye for fashion editors is quick to wander—from one masthead to another. According to a fashion-world source, the shutterbug recently split with **Sarajane Hoare**, *Glamour's* fashion director—at large, whom he had been dating since the two worked together at *Harper's Bazaar* in the mid-nineties. And just days after the breakup,



Georgianna Robertson: Artful struggle

RAPPERS DELIGHT OZZY OSBOURNE

A lot of rappers have become giants by covering rock tunes, so it was only a matter of time before rockers started breaking out their own versions of hip-hop songs. Loud Records—the label behind Wu-Tang Clan, Big Pun, and Mobb Deep—is putting the finishing touches on *Loud Rocks*, an album in which some of the hardest-rocking bands in the business cover the label's most popular raps. Heavy-metal godfathers Black Sabbath (with original frontman **Ozzy Osbourne**) contributed their take on Wu-Tang's "For Heavens Sake." Fans of Sugar Ray can hear the band pulling off Tha Alkaholiks' "Make Room," while **Everlast** returns to his hip-hop roots with Mobb Deep's "Shook Ones, Part II." The album won't be out until late August or early September, but eager fans may be able to get a live preview of the material. Loud CEO **Steven Rifkind** says he intends to get the bands from the album to perform their rock-rap hybrids on as many of the summer's major tours as possible. "We're going to pitch this like a beast," he tells us. That *rules*, dude!



he was snuggling up with someone else. The source says that after Maser dropped in at the Metropolitan Pavilion last week in support of Hoare's Condé Nast-sponsored photo exhibit, he abandoned the festivities in favor of an intimate rendezvous at Da Silvano with *Jane* magazine contributing editor **Sciascia Gambaccini**—who just happens to be the ex-wife of design guru **Fabien Baron**, a close friend of Maser's. Maser and Gambaccini were spotted cuddling by fellow fashionistas who had stopped by the trattoria for a post-party nightcap. Reports the source, "With all the fashion types who eat at Silvano's, acting as close as they were acting is like coming out in public." When asked about the situation, Hoare said only, "I wasn't upset at all that Wayne left my show." Maser, for his part, refused to comment.

POLITICAL PAIRS; NEUWIRTH CARES

JUST DO IT, HONEY: **Hillary Clinton** isn't the only political mate who's been inspired to run for office in New York. Businessman **Paul Bader**,

LARRY FORGIONE: DESPERATELY SEEKING SERVERS

Faced with the city's skilled-labor shortage, new restaurateurs have been boldly raiding their competition—and now the Old Guard is playing the same no-holds-barred game. A glad-handing recruiter working for American master **Larry Forgione's** latest two culinary ventures was spotted roaming Rue 57 like one of Forgione's famous free-range chickens, looking to pluck staffers to work in soon-to-open nosheries Manhattan Prime and Above. The cheeky interloper passed out invitations that read, "Larry Forgione cordially invites you to a complimentary cocktail party to preview the career opportunities coming soon," and re-

quested that recipients "bring a résumé." When managers at the French brasserie got wind of the enlistment campaign, they asked the recruiter to halt. He did—but apparently didn't realize he wasn't exactly welcome to stay. Says one incredulous manager: "He went downstairs and had a drink in our salon—so we told him to go home." Forgione insists he doesn't know anything about it. "I don't think we're participating in any outrageous moves," he says. "We have 250 new employees, and we haven't stolen *anyone*." Maybe he could just shift staff from his soon-to-be-closed restaurants, the Coach House and Rosehill.

who will marry congresswoman **Nydia Velázquez** later this year, has thrown his hat into the ring for the seat soon to be vacated by 39th District councilman **Stephen DiBrienza**, whose term expires in 2001. Like Hillary, Bader says he's learned a few things from his politically savvy partner, pointing out that Velázquez served on the City Council earlier in her career. "I'm trying to use all her experience as an advantage," he says. Bader will use his own experience as well—he once volunteered as DiBrienza's campaign coordinator. **WEEP LIKE A BEBE:** **Bebe Neuwirth** (pictured, right) re-

cently proved that playing the emotionally vacant Lilith on *Cheers* was nothing more than acting. While emceeing the Victim Services' Champion Awards Lunch last week, an event honoring *Law & Order: Special Victims Unit* creator-executive producer **Dick Wolf** and Verizon Wireless CEO **Dennis Strigl**, the actress became so choked up after hearing a tale about growing up in a violent household that she could

barely continue the show. Neuwirth, unable to speak without her voice cracking, was forced to take some time out to regain her composure before introducing the startled audience to the event's next speaker, **Gloria Steinem**. When the famous feminist finally came onstage, she took a moment of her own to applaud Neuwirth's honesty. Guess sisterhood is powerful.



GREAT LATIN WAY: The next hot import to reach our shores from South America will be not another Brazilian bombshell but the biggest Argentine craze since steak. Buenos Aires tango impresario **Juan Fabbri** is looking to bring one of his sizzling dance palaces to New York. According to a source, Fabbri—who owns the two leading tango clubs in Buenos Aires, Club Almagro and El Morocco, as well as an all-tango cable station—has set his sights on leasing or buying a place in the heart of the theater district, close to Restaurant Row.

Additional reporting by David Amsden and Suny Sehgal.

INDIE PRODUCER EYES FLESH FLICK

Boys Don't Cry co-producer **Christine Vachon** is moving on to the really important stuff: gay porn. Vachon's indie studio, Killer Films, has signed on to executive-produce *The Fluffer*, a flick that will look at the gay-adult-entertainment business in much the same way *The Player* treated mainstream Hollywood. The film will be co-directed by none other than legendary porn helmsman **Wash West**—the man behind the award-winning skin flick *Naked Highway*—and **Richard Glatzer**, who directed 1994's art-house movie *Grief*. In *The Fluffer* (the title refers to the person on-set whose job is to arouse the leading man), *Beverly Hills 90210* heartthrob **Scott Gurney** plays a straight guy who wants to be a legitimate actor but soon finds himself playing roles of a different sort. The cast includes actress-rocker **Debbie Harry** (pictured) as the manager of a strip club where Gurney's girlfriend works, plus cameos by rocker **Ké** (currently a sensation in Europe) and *Lou Grant's* **Robert Walden**. Shooting starts next week in L.A.



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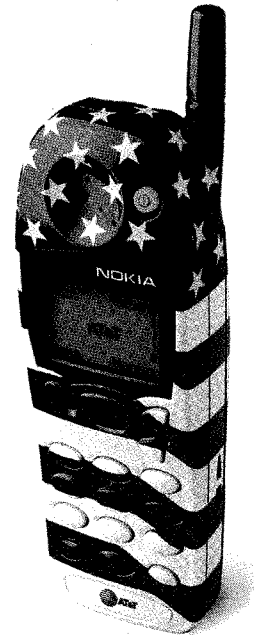
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THE END WOULDN'T COME AS A SURPRISE HERE. MANY PEOPLE ALREADY BANK ON IT.—SAUL BELLOW

GOTHAM

Moscow on the Hudson

How did a wonky kid become every Russian big shot's go-to guy in the New World Order?

IAN BREMMER DINES WITH heads of state, has cocktails with foreign ministers, and breakfasts with CEOs of billion-dollar corporations. Walk through the Silicon Alley penthouse offices of Eurasia Group, the political-and-economic-consulting firm he founded two years ago, when he was 28, and you might think you were in the *Zelig* cutting room. Everywhere are snapshots of Georgian president Eduard Shevardnadze, Russian rainmaker Boris Berezovsky, diamond merchant Maurice Tempelsman, former Russian prime minister Viktor Chernomyrdin, rising politician Boris Nemtsov, and, always beside them, Bremmer, nearly invisible in checked jacket, hedgehog haircut, cartoony glasses, and penny loafers. To Vladimir Putin's Cabinet, Bremmer is the *molo-doi amerikanets*—the young American—but Bremmer soft-pedals his connections: "In terms of guys I would shoot pool with, I love Boris Nemtsov and [former prime minister] Sergei Kiriyenko. It's hard to be friends with someone like



Chernomyrdin." It's not surprising that Bremmer knows who they are, but why on earth do they know who he is?

Bremmer's career makes Mozart look like an underachiever. At 15, he went to college; at 16, he traversed the Soviet Union; at 20, he edited his first book on Soviet nationalities; at 22, he won a MacArthur fellowship; at 23, he pub-

lished a second book; at 25, he became a Hoover national fellow; and then, at 26, Ian Bremmer got bored. Prematurely emeritus, he was languishing at Stanford, his only distraction a bowling team called the Bowlsheviks, so he secured a berth at Columbia's Harriman Institute and decamped for New York.

He became a fellow of the

EastWest Institute and the World Policy Institute, hobnobbed at the United Nations and the Council on Foreign Relations, and met businessmen who were interested in the region: Tempelsman, Martin Pompadur of News Corp. Europe, James Hatt of Metromedia, and Scott Horton, partner at Patterson, Belknap, Webb & Tyler. The fall of Communism in 1991 created a policy vacuum in Eurasia, but nobody in the West noticed until the Russian economy nosedived in 1998 and investments evaporated like vodka on a radiator.

Eurasia Group filled the void, and Tempelsman, Pompadur, Hatt, and Horton swiftly joined the board. "I'm not surprised at Ian's success," Horton says. "I think he is likely, eventually, to be in some important poli-

POLITICS Campaign-Trail Traffic Report



Let's see: Donna's on the warpath, Judi is Tab Target No. 1, and—oh, yes—that "staff member" revelation launches a thousand *I told you so's*. Could this light be more red? ●

The commish's copycat cancer lands during a week that could use *any* distraction. This kind of thing is never good news, but now more than ever, Rudy badly needs a battle partner. ○

Donna couldn't have done more for Hill if she had—oh, I don't know—starred in a play about vaginas. Suddenly, shockingly, standing by your man never looked so good. ●

Hill "applauds" Pataki's gun-tracking proposal, making the gov's idea part of her message at the Million Mom March. Why so cozy? Um, Hill, there is no such thing as vice-senator. ○



cy position with the government." In a way, he already is. Last month, Eurasia Group flew twelve American CEOs and a slate of financiers and journalists to Moscow for the first Western business summit with the new Putin Cabinet. Russian foreign minister Igor Ivanov and acting prime minister Mikhail Kasyanov were so relieved to have proof of renewed Western interest in Russian investment that they held press conferences on Russian television after the meetings. Maureen Miskovic, Lehman Brothers' global risk manager, was stunned by the access Bremmer provided at the summit. "I'd hate to make predictions about how far Ian could go," she says. "I think I could fall miserably short."

In its first year, Eurasia pulled in \$600,000; last year, the figure rose to \$1.5 million, and this year's projected revenues are \$3 million to \$5 million: dot-com earnings for a not-com business. Bremmer's crew of under-30 polyglot polymaths routinely work sixteen-hour days. "We're the barbarians at the gate!" he hoots. "All these stuffy guys in suits who are being groomed for diplomatic jobs—the Dubyas of this world—think they're entitled. We are the complete opposite of them. We're young. We're hungry. We hustle our asses. It's a start-up mentality."

Last week, Bremmer flew back from a conference in Almaty just in time to host a dinner party at Union Pacific for Kyrgyz state secretary Naken Kasiev. Bremmer buzzed among his guests, talking shop in fluent Russian, the only crack in his composure the dry-cleaning tag stapled to the right cuff of his natty suit. "I will crash after this," he whispered. And then he returned to Kasiev's side—ready for his close-up. LIESL SCHILLINGER

RESTAURANTS

Beast of Bourdain

An uncensored look inside the city's top kitchens has foodies fuming.

I'VE BEEN IN A ROOM WITH A BUNCH OF sweaty guys for 28 years of my life," says Anthony Bourdain, chef de cuisine at Les Halles. "Has this affected my worldview and my ethic? Yeah, and probably for the worse."

In his new memoir, *Kitchen Confidential*, the 43-year-old Bourdain uses the story of his career in New York restaurants as an excuse to

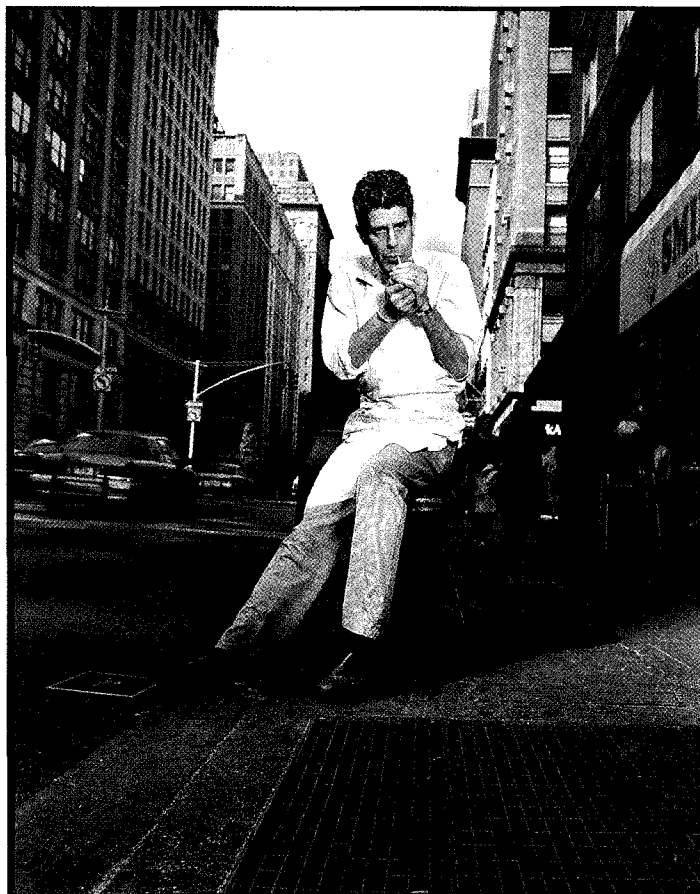
Moline, Illinois, and eat at Denny's every day."

Bourdain himself willingly concedes that his raw material will be familiar to anyone who's read *Down and Out in Paris and London*. But nobody, he points out, has written this way about New York restaurants. And what seems to elude the food-world critics is the fact that Bourdain's prose is utterly riveting, swaggering with stylish machismo and a precise ear for kitchen patois. Swearing is one of Bourdain's favorite subjects. "Most of the people in my kitchen can do it in Spanish, French, Italian, Arabic, Bengali, and English," he writes. "Like all great performances, it's about timing, tone, and delivery—like cooking."

Bourdain's own timing, tone, and delivery in the kitchen have raised hackles. "I do the same job he does," insists a line cook at a three-star restaurant. "Only with a lot less testosterone." "I like to work with chefs in their post-jerk phase," sniffs Wolf. "Which it doesn't sound like this gentleman has reached." "He's one of those chefs who treat cooking like an athletic event," complains a food critic. "They're happiest when they're twenty hours behind and they have to battle their way back out."

Indeed, Bourdain's conversation, like his writing, is peppered with military imagery. He calls his bosses "masters," makes oblique references to a soldierly code of honor, and sees himself waging war for the 60 to 70 hours a week he cranks out fat-heavy French fare at Les Halles. And now Bourdain is fighting a rear-guard action to defend his book amid news that New Line Cinema has already optioned *Kitchen Confidential*—a development that's bound to further incense detractors. "It's gonna be a layup for people to promote this book as an exposé," he says. "But I don't want to change the business. I really love it exactly the way it is, dysfunctional and crazed as it might be."

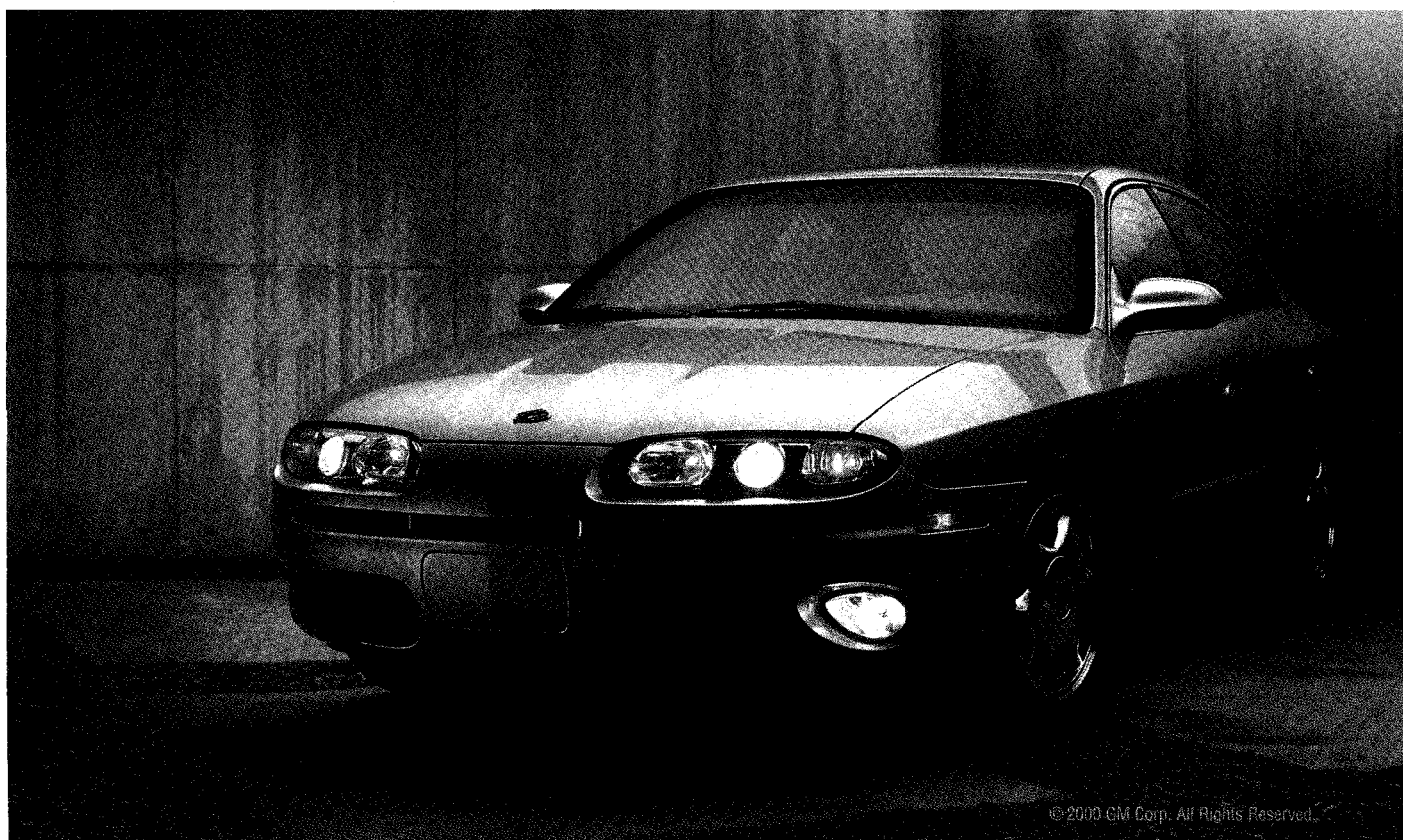
ETHAN SMITH



open the oven door and peer into the profane inferno of the city's kitchens—finding along the way junkie pâtissiers, mobbed-up restaurateurs, and oversexed broiler men. Unsurprisingly, not everybody in the business is thrilled by the exposure. "The food world," one insider says bluntly, "hates his fucking guts."

"He's doing what most chefs do today," charges restaurant consultant Clark Wolf. "Getting attention." (Of course, Bourdain gives Wolf no reason to love him: In *Confidential*, he blasts consultants as "unemployable chefs.") Furthermore, maintains a prominent food critic, "the only people who would be surprised by the book are people who don't have any knowledge of the restaurant business. You'd have to live in

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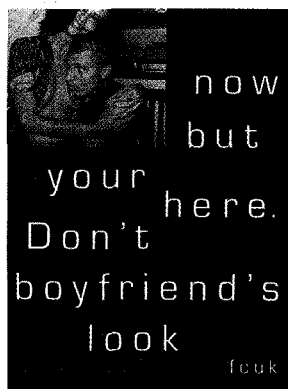


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Get a Clue

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FRENCH CONNECTION UK HAS learned at least one trick from Monty Python: You can get a lot of attention by making no sense at all—at least at first. In its new series of print and outdoor ads, the British label pairs photographs of sexy young things with remixed headlines like “sit and snog the on sofa Come and me.” Your job, dear consumer, is to do a double take, then sort it all out (it helps that the C in *Come* is capitalized). It’s a tactic that has become the house specialty at the 28-year-old label, which gained notoriety last fall when ads featuring its outrage-provoking initials were banned from taxi tops. The new campaign takes FCUK’s mischief-making fetish further yet, even adding a bit of episodic intrigue: One ad with the headline “now but your here. Don’t boyfriend’s look” shows a guilty-looking guy paired with an oblivious, smiling girl. Of course, one of French Connection’s competitors, Armani Exchange, is treading similar turf: Its ads, pairing shots of plaintive nymphets with headlines like “I want you” and “I need you,” are also all about not-so-sublimated desire. But FCUK, one-upping AIX, wears its origins on its sleeves by conjuring a semiotic idea of sexy: wordplay as foreplay. How terribly British!

SIMON DUMENCO

NIGHTLIFE Slavs to Fashion

Glamorous gadflies alight at the city’s hottest—only?—Bulgarian disco.

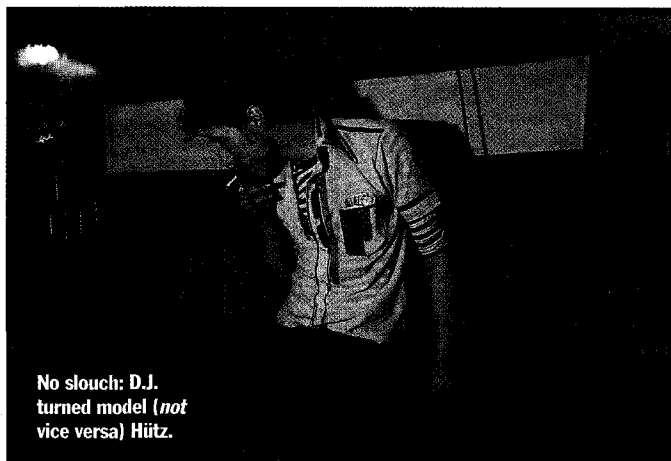
FOR SOME REASON, WILLIAMSBURG HAS moved to Manhattan one night a week,” observes Robert Christensen, a television-commercial director standing next to the jukebox at Mehanata. Indeed, the Bulgarian restaurant-bar-disco at the corner of Broadway and Canal has recently become the Thursday-night destination for two of northern Brooklyn’s most prevalent—and, one might have thought, most distinct—species: the media-fashion-dot-com hipster and the recent, painfully unhip Eastern European arrival.

A couple making their entrance look right at home in their white cropped-waist jackets. Hardly a pair of green-card-lottery winners from Sofia, they introduce themselves as photographer Jesse Frohman and designer Alice Roi. “My friend told me everybody was wearing fox fur last week,” says Roi, who has raced down from the opening party of the Ghost store in NoHo. Alongside tonight’s slew of slumming stylists is a healthy contingent of Ukrainians and Bulgarians whose Members Only jackets are worn without irony. And most of the week (including Fridays and Saturdays), Mehanata is still a nearly deserted cabbage-and-grilled-meat dive where a keyboard trio plays Elvis covers.

The second-floor club’s appeal for the swell set goes beyond pure knotty-pine camp value. Eugene Hütz, the lanky Ukrainian model whose mustache attracted a flurry of press last year when he appeared in Yohji Yamamoto and

Marc Jacobs shows, has been a weekly fixture behind Mehanata’s turntables ever since his “Ukrainian-gypsy-punk” band, Gogol Bordello, played the club. Hütz—who insists, appearances to the contrary, that he’s “not a model”—says his day-job colleagues have been coming in serious numbers to Mehanata (“little tavern”) only recently. “Before that, it was crowded,” he says, leaning against the Bulgarian flag behind the D.J. booth. “But it was all Ukrainian kids.”

The transition to fashion-world hot spot hasn’t been seamless. Watching a photographer



No slouch: D.J. turned model (not vice versa) Hütz.

snap Hütz’s picture, a brunette with a bilevel haircut and an Eastern European accent comments caustically, “I can’t believe Eugene is, like, a *celebrity*.” The culture shock is mutual. “The first time I came here, I swore I’d never come back,” says Lisa, a stylist who lives in Greenpoint. “The low ceiling, the pushy crowd, the bad music, the reek of garlic—I just couldn’t handle it. It’s a lot better now.” The interval between her visits? “Two weeks.” ETHAN SMITH

ARTBYNUMBERS

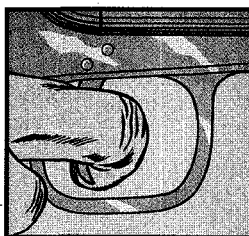
Buy High

THE MEDIA MICROSCOPES WERE TRAINED ON THE PHILLIPS auction of Impressionist and modern art last week, but the house’s role as a contemporary-art major player will come into focus this week. The sales on Thursday and Friday, in which works by Warhol, Basquiat, and Lichtenstein (pictured) will go on the block, were organized, says Phillips’s contemporary-art director Michael McGinnis, with a marketing strategy designed “to gain confidence with the clientele. In a competitive environment, we need property, and if it takes doing a deal to

get that property, it’s worth it to get market share.” And what exactly do these deals entail? About 75 percent of Phillips’s works for Thursday’s sale (which has a presale total estimate of \$10 million to \$13.6 million) are guaranteed, making sellers very comfortable indeed. And in a highly unusual move, some works are being offered at prices *lower* than what Phillips paid for them. New York dealer Edward Nahem thinks this play might result in a rush of consignments for next fall: “If they are prepared

to sell for a loss and ingratiate themselves to the public, they can legitimize themselves—particularly when Christie’s and Sotheby’s are at their weakest.” JOSH BAER

More art-world news can be found online at www.baerfax.com.



Photographs: top, Serge J-F. Levy; bottom, courtesy of Phillips

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Lotus Blossoms

Calling all models! Hold the attitude! Four clubland veterans race to open Gotham's next hot spot. By Vanessa Grigoriadis

THE FIRST TIME TINA BROWN promised to swing by, Lotus wasn't ready. Seventeen days remained before the pre-opening party for 600 celebrities and TV executives Brown was throwing at the new lounge-restaurant-bar-dance hall-live-music venue with L.A. talent agency Endeavor and Silicon Valley player Excite. The invitations may have been in the mail, but the club was a work-in-progress: The chestnut floors had been installed, but not a banquette was in evidence, the elaborate bamboo entrance on 14th Street between Ninth and Tenth had yet to materialize, and the only sign of the three mahogany bars was a couple of two-by-fours and some sawdust. "If Tina has vision," sighed Lotus's co-owner David Rabin, "she'll see that it's almost there." Luckily, she canceled.

Lotus, a three-floor entertainment emporium a year in the making, is the pet project of a quartet of clubland's most seasoned players—Jeffrey Jah, Will

Regen, Mark Baker, and Rabin. Constructions and renovations have so far cost \$3 million and counting. "See this bubinga wood?" says Regen, running a finger down a column. "That costs as much as a car."

Jah, a handsome and amiable 31-year-old, describes the new club this way: "sexy lighting, all about lounge, Asian sensibility meets European luxury, downstairs a chic version of CBGB, in the cocktail lounge 21-year-old NYU student rubbing elbows with a major fashion designer, Joe Nobody with \$300,000 from Petfoods.com rubbing elbows with Mr. and Mrs. Somebody who read about it in *Italian Vogue*."

AFTER HOURS

Even more ambitiously: "Zero attitude, zero pretension, no VIP room, no bracelets, no stamps. Every table in every club in the city now is reserved, and it's like, *Duh, I just waited outside for half an hour and paid a big cover and now I can't sit unless I buy a bottle?*"

But even a club with zero attitude re-

quires banquettes, and every day there is the threat of Tina "swinging by" to see the club she has booked—she canceled and postponed at least a half-dozen times, to the relief of the anxious owners, before squeezing in a ten-minute visit last week. Even for these hip impresarios, who between them have directed, managed, and promoted some of the best-known nightclubs of the past two decades, the past few months have been intense. There is a staff to hire, computer training to complete, Balinese artifacts to procure, and an untold number of models to invite. Not to mention napkins and the like. "I saw the coolest cutlery at Moss on Greene Street yesterday," says Rabin. "But it's \$30 for a fork! We'll be furnishing everyone in the city's apartment." It's a life of crisscrossing the city on a bike or by cab, strapped into a sleek backpack that functions as a mobile office. "Man," says Regen, talking on his cell phone to Con Ed about the fact that they don't have gas, while inspecting the mounting of the bar's beverage guns. "Thank God for the Palm."

In a city where clubowners have a briefer shelf life than teenage tennis stars, the men behind Lotus are trying to keep it real. "Look, we have eighteen months for this place to be hot; even if we do every-

thing right, the beautiful people *always* move on," says Rabin, a married Upper West Sider. He and Regen were classmates at Tufts ('79) and met again at Nell's when Regen was living with Iman and Rabin was a young lawyer representing Al B. Sure. "The meatpacking district is going to become like Union Square or SoHo in a few years," says Rabin. "Hopefully, we'll be one of fifteen places here six years from now."

"I was a VP in interest-rate swaps at NatWest at 26," says Regen. "I did the whole Master of the Universe thing—work hard, play hard. Then my father told me he had five months to live. I quit and played golf with him for the summer—63 years old and a two handicap; you couldn't believe something bad was coming. After he died, I couldn't go back. And this is what I decided that I wanted to do."

AS MANY TIMES AS THEY'VE CAUGHT A break—"Hugo Boss agreed to outfit our staff," exults Regen—there are other times when things haven't gone quite right. "Yesterday, I went by the club with some friends late-night and the stench from those meatpacking compactors next door was so bad I nearly yakked in the street," explains the Brighton-accented Baker, a long blond ponytail cascading down his back, the tattoo on one of his toes made to look like a ring. "I wouldn't wait one second out there in the summertime with those cans next to me."

"Yeah, well, they've been getting rid of their blood and guts that way for years," says Rabin. "I don't know if they're going to change it for us."

"Then we'll have to get, I don't know, 150 incense sticks, light 'em up in front of our door," says Baker excitedly.

"Maybe," says Rabin, with a sigh.

TEN DAYS BEFORE TINA'S PARTY, LOTUS STILL doesn't have gas or a single chair, but in the eyes of the owners, it is the land of Oz. "Here is a waterfall, a reflecting pool, a wall of limestone, a dance floor for all the beautiful people—but not *too* many beautiful people, because we want diversity," says Jah dreamily, though all that is in front of him is empty space.

Then Jah gets into a cab and heads over to Regen and Rabin's Union Bar, the site of a wine tasting for Lotus's menu. This is a dream come true for Jah, who grew up in Toronto and followed a girlfriend to New York at 19. "Look, I've been barback, roadie, bartender, runner, bouncer, director, and now, for the first time, owner," he says. "I've done Nell's, MK, Red Zone,

Mars and Quick, Michael Todd Room, Morrissey, Danceteria, U.S.A."

"Aw, are you guys on the reds already?" he exclaims, smiling as benignly as Tobey Maguire as he sweeps in the door of Union Bar. He's poured a glass of Chateau Frombrauge. "No matter how much you spit, you still get drunk at these things."

This is the first club Jah has actually owned—he and Baker were directors at Life, responsible for the buzzed-about crowd and models galore, but he is quite resentful of Life executive director Steve Lewis (now at Spa), who conveniently dismissed him over the phone when he was due for a raise last July. Since then, Life has ended.

AFTER HOURS

SEVEN DAYS BEFORE TINA'S PARTY, THE OWNERS attend their weekly P.R. meeting at KB Network News, a publicity firm for high-end restaurants. In addition to dancing, Lotus is hoping to score with a *haute* 90-seat restaurant that offers everything from a \$15 "basket from the garden" to a \$100 ounce of Beluga. To head up the kitchen they lured Richard Farnabe, the well-regarded toque who has worked for Daniel,

picks it up and skims through this month's quiz: "Are You a Bad Boy?" "I'm a *good* bad boy," says Baker. His cell rings for the fourteenth time. "Hello, love. What do you need?"

After the meeting, he wheels his yellow mountain bike out of the Flatiron Building. "I bike everywhere, because it's the best way to see the city," says Baker. "Plus I see everyone I know that way. Especially the girls." A former owner of Flowers, MetroCC, and Buddha Bar as well as a perennial promoter at hot clubs in the city and the Hamptons, Baker has had all manner of odd jobs. He left Brighton at 11 to join the circus. "I'd get up on the tops of buildings and yell, 'The circus is coming to town,'" he says. "Thank God for the gorilla suit." At 21, he took advantage of the low exchange rate to ship over and sell European cars in New York. When that didn't work, he became a waiter at Café Pacifico—"I wore tight pink pants—no underwear!"

THE AFTERNOON TINA BROWN FINALLY swung by Lotus, the place was almost done. By then, the workers had become almost genial, happily pounding and drilling between bites of Indian food.

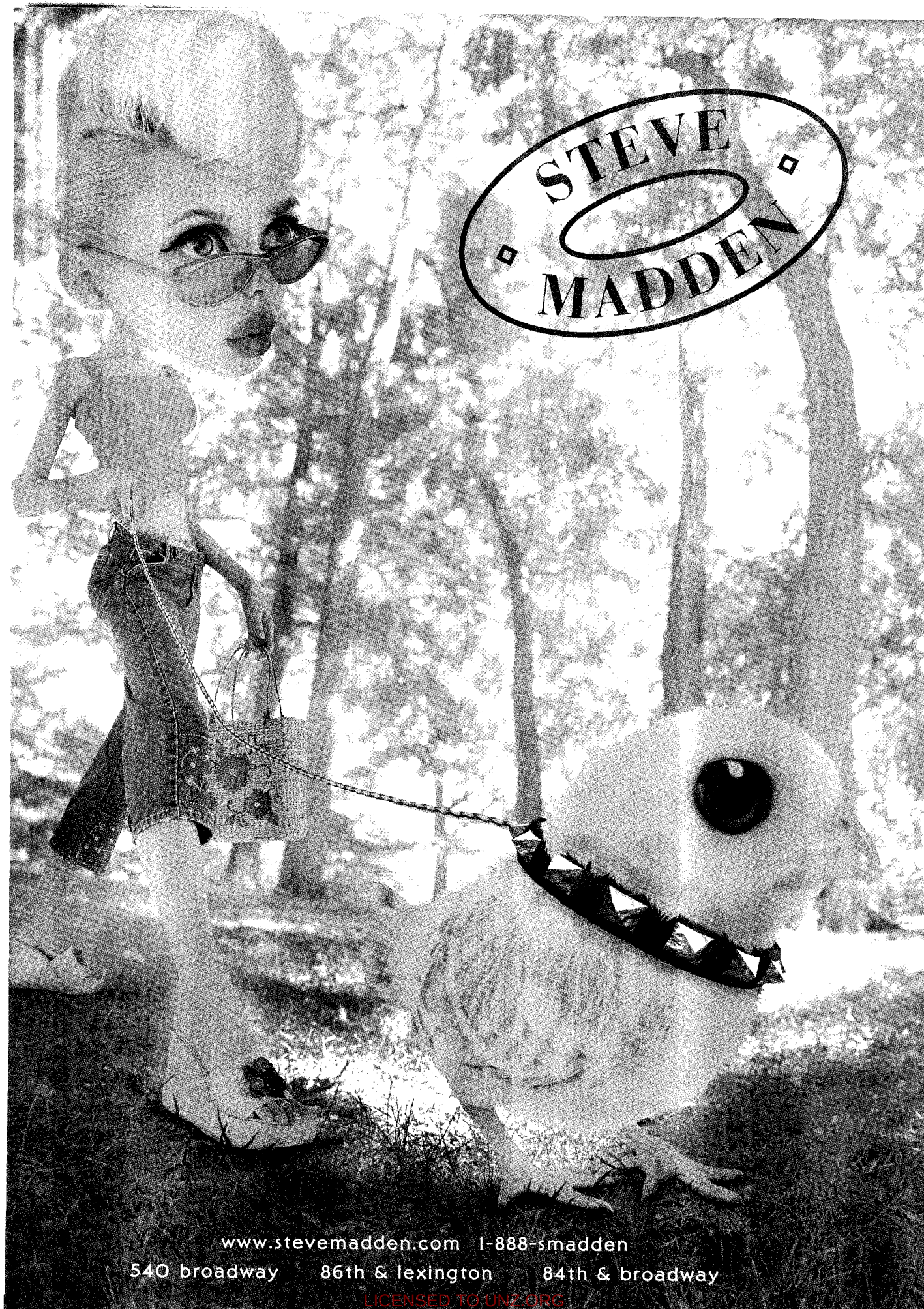
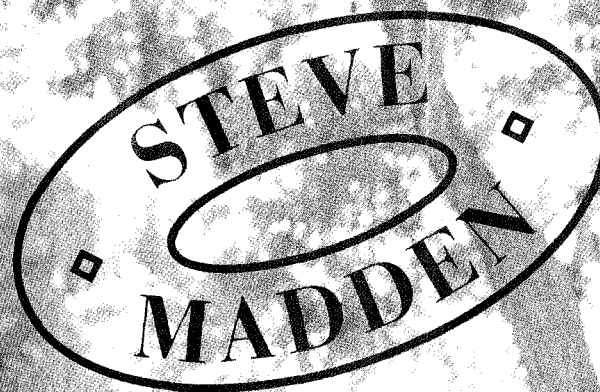
Ten days before it opens, Lotus is a wasteland, but to its owners, it's Oz. 'Here is a waterfall, a reflecting pool, beautiful people,' says Jeffrey Jah. 'But not too many—we want diversity.'

Jean Georges, Mercer Kitchen, and, most recently, Tommy Hilfiger. "Jared Paul Stern called and said he wants to do a piece on our door policy," Baker pipes up. "You know, a who-gets-in, who-gets-turned-away kind of story."

"I don't think that's a good idea," says Rabin. "We've been killing ourselves to get the friendliest, most self-effacing people we can find for doormen. We need to be nice to potential customers." He scans the club's menu, which has just been priced by the chef. "Seventeen dollars for a *hamburger*?"

Baker nibbles on a sandwich proffered by a comely assistant, then turns his attention back to business. "These renderings of the space are ca-ca!" he exclaims to one of the publicists. "We can't possibly send them to British *Vogue*." A copy of *Maxim* is lying on the table—Baker

There were still problems, of course: "Con Ed keeps blowing us off," worried Regen, "and our chef needs gas to start producing Tina's banquet for 600. We may have to talk to catering companies." If that weren't enough, a couple of juices on the beverage guns had to get "nuked" because of the plumbing, the staff was getting "hosed" because their lockers weren't ready, and everyone fretted that no railing had been put in on the staircase to the second floor, though Regen insisted a little welding would take care of that. "There might be a problem if a fat guy yanks on the wall," the foreman admitted. "But we'll deal with that later." Tina, too, was happy, making plans to set up a tent outside the club to provide café seating for her guests. What to do about the noisome carcasses next door? The boys will deal with that later.



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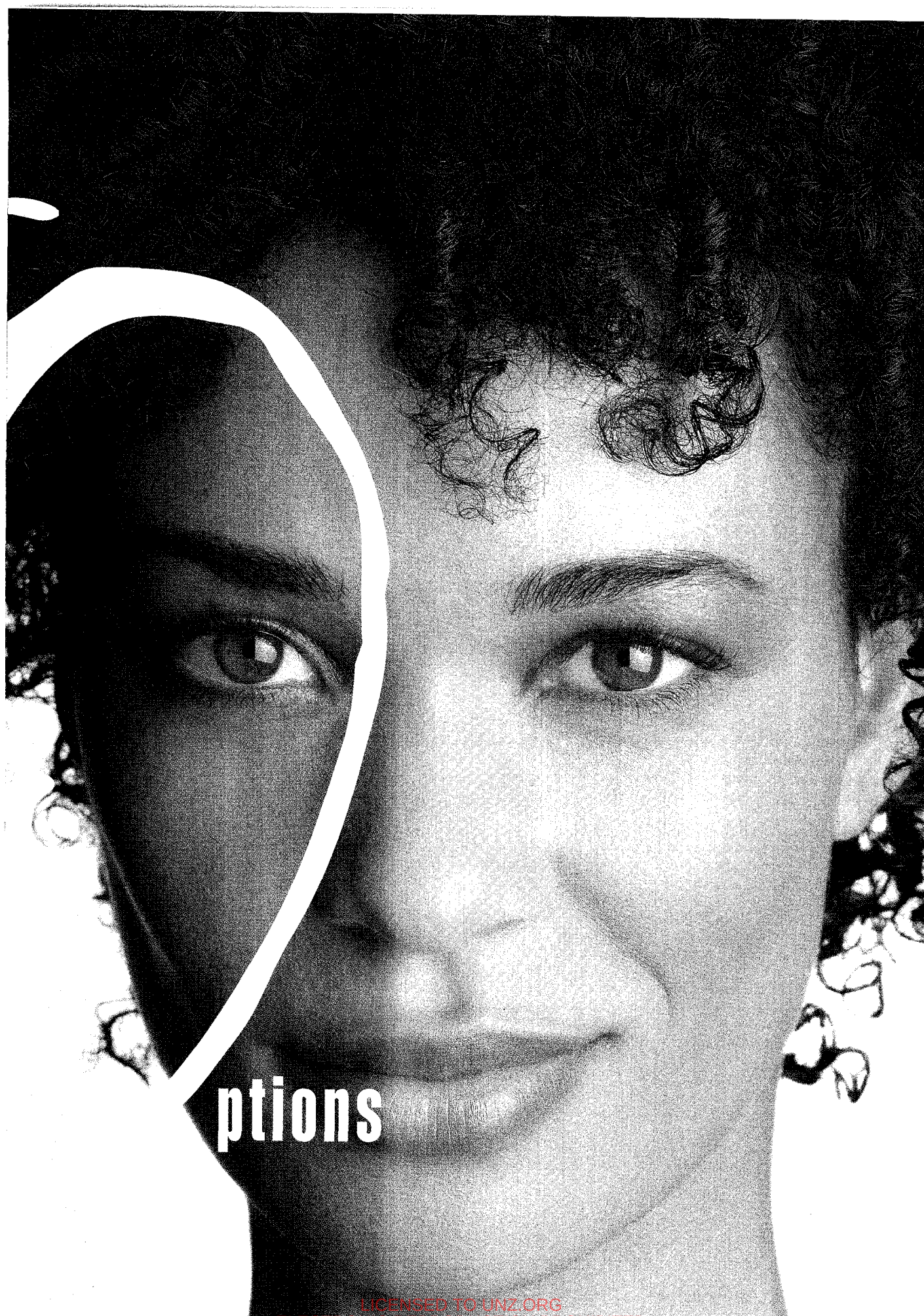
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ED KOCH VS. AL D'AMATO I'M RIGHT, YOU'RE WRONG

Rudy's marital meltdown rearranges the political landscape. Our critics get emotional.

Maer Roshan: As we speak—the morning after the mayor's separation announcement—the inside line from City Hall is that he'll be bailing out of the Senate race any day now. Would either of you wager that he'll actually stay in?

Ed Koch: There's no question in my mind that he's bailing out. Long before his medical problems surfaced, I predicted that he wouldn't stay in this race. If you look at his actions over the past few months, from suddenly canceling his trip upstate to brazenly carrying on with Miss Nathan, his general attitude indicates to me that he's sorry he ever got in the race.

Al D'Amato: It's still a jump ball at this point, but it doesn't look good. I certainly wouldn't bet that he's going to run. Here's a man who has come face-to-face with his own mortality, and now his marriage is in shreds. The pressure must be tremendous!

M.R.: Regardless of how you feel about him, I think you'd both admit Giuliani has always conducted his career with discipline and single-minded focus. So how has he ended up in the middle of such a tawdry soap opera?

E.K.: I think it all comes down to Rudy's fatal character flaw: his ego. He's a man so full of himself that he believes *anything* he does will be accepted by his subjects. You know, people don't care if you have a private dalliance, as long as you're discreet. But with Miss Nathan, it was almost like he *wanted* to be caught. Part of it, I think, does come from his health problems. I think he's so traumatized that he's lost his emotional balance.

A.D.: Given his illness, maybe Rudy *has* let his guard down. Sometimes your emotions do get the best of you, and despite the howling of his worst critics, Ed, he is a human being and deserves some compassion.

M.R.: Do you think Donna Hanover was informed be-

A.D.: *No one* can blame her. I can't speak to what Donna did or didn't know. But I can tell you she was very sympathetic and sincere. But so was Rudy. This is a tragedy.

M.R.: The biggest bombshell in Donna's press conference yesterday was her charge that Giuliani had an affair with

M.R.: Is either of you troubled by the implication that the mayor used his power to land his alleged ex-mistress a \$150,000-a-year job at the city's convention bureau?

E.K.: Of course. *No one* really believes Cristyne was qualified for that job. The people on the board didn't want to take her; they were *compelled* to take her. It may be a nominally independent board, but it depends on millions from the city to survive. Ultimately, that may be the mistake that haunts Rudy more than anything else.

A.D.: Not qualified!? Come on, Ed! This woman spent four years as communications director to one of the most powerful officials in this country. And Democrats, of all people, should be careful to not fall into the trap we did with Lewinsky.

M.R.: So who takes up the Republican banner now? Lazio?

A.D.: I think it's his for the asking. He would be very, very formidable. Hillary should be worried.

E.K.: He is formidable, a likable guy with a good record. But Hillary will whip him too.

M.R.: What do you think is next for Rudy?

E.K.: I think he'll do what he always intended to do, which is run for governor against George Pataki in 2002.

A.D.: *Nonsense!* No way, no time, no place would Giuliani ever take on the most popular politician in the state. Even if you think Rudy's lost his emotional balance, Ed, he still hasn't lost his mind.



fore the mayor publicly announced their separation?

E.K.: No! I don't think the mayor knew he would do this beforehand. The whole thing was spurred by a reporter's question. Instead of deflecting the question, as usual, Rudy decided to pour out his soul. But when you make a statement with injurious repercussions to someone who can hurt you back, the smart thing to do—and Rudy is *very* smart—is to first go to that person and warn them, so they won't be surprised. In this case, there's no question that Donna was surprised, and in self-defense she went out and did him in. Who could blame her?

Cristyne Lategano. What do you think compelled her to dredge that up?

E.K.: I'm not her shrink, though she's certainly entitled to one at this point, but I think she simply had enough. Donna must have suffered enormously during his escapades with Cristyne. Just imagine her feelings, knowing her husband was with his mistress eighteen hours a day in the bowels of City Hall. She finally got the opportunity to lay the blame where it belongs. I think she's one of the few people who'll emerge unscathed from this whole sorry escapade. Even in her deep sorrow, she was measured and dignified.



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Nailbiter

For contractors, it's a seller's market.

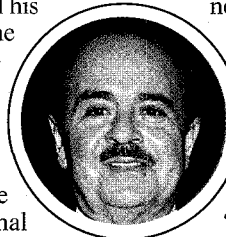
ONE REASON TOMMY HILFIGER IS selling his \$20 million place at 820 Fifth Avenue (assuming he's not just broke) is said to be that renovating had just become too much of a hassle. But at least the contractor would take his calls—less and less the case for people without their own franchises. "They only do large or sexy jobs," architect James Sanders says of the best contractors, adding that "it's getting more and more difficult, it seems, by the month" to find one. Especially since, as Douglas Elliman's Andrew Gerringer points out, these days lofts over \$1 million are more likely to be sold unfinished. Uptown, new buildings are chintzily appointed on the assumption that it'll all end up in the Dumpster anyway. "I don't particularly want to look at anything that's not a \$1.4 million job," says contractor Steven Lamazor, whose company, Taocon, has quadrupled its business in two years. Since many co-ops restrict work to the summer, the contractor-hunting season's just begun. "Everybody's overbooked," says Lamazor. And the work is becoming more complex. "The whole culture has become so design-conscious right now," says Sanders. "Ordinary clients want their places in magazines." Then there's the supply crunch: On one recent job, Lamazor got only two thirds of a new floor down before he ran out of cherry wood: "We had to wait seven weeks to get the rest." Last year, William B. May broker Jane E. Goldberg decided to annex the apartment next door to hers. It's already two months behind schedule. "And then last month, the guys just stopped showing up," she says. "I left a message calling this 'intolerable.' They called back saying that they were insulted!" C.S.

GOTHAM REALESTATE

Condo vs. Congo

Adnan Khashoggi's attempt to sell meets with Olympic disdain.

ADNAN KHASHOGGI MIGHT BE ABLE TO orchestrate the sale of all kinds of killing equipment to Saudi Arabia, but he just can't seem to sell his apartment. The condo board at the Olympic Tower (641 Fifth Avenue) is attempting to derail the sale of his 18,000-square-foot duplex—which has been on the market for seven years. The tower has a storied tradition of welcoming the ask-me-no-questions international rich, but sources say Teodoro Nguema, who is willing to pony up \$11 million, is not a legitimate offer. If the board gets its front for the embattled government of Congo, "He couldn't show any assets," says one bro-



ker of Nguema, so the board demanded a fund to pay the \$15,000-a-month common charges "in perpetuity" along with an agreement never to mortgage the pad. Corcoran's Nicole Hatoun, who reps the pool-and-indoor-garden-equipped biosphere, refused to comment, but a source says the building "can't exercise the right of refusal without paying for it"—Bristol Plaza did that to keep out Howard Stern—"and they don't have the money." Or the board could sue, claiming Nguema's way, expect the place to hit the market again—for \$14 million. CARL SWANSON

BIG DEALS

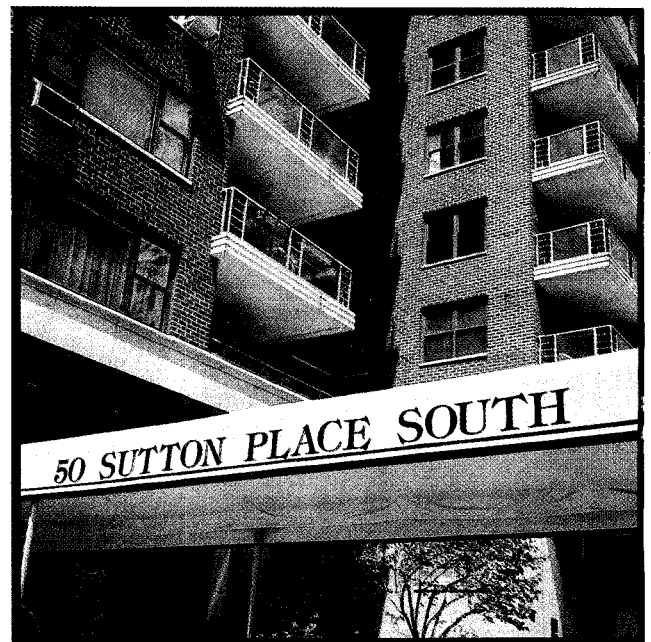
Midtown East

50 Sutton Place South
Two-bedroom, three-bath, 2,000-square-foot co-op. Asking: \$1.1 million. Selling: \$1.1 million. Maintenance: \$2,364. Time on market: one day.
"YOU USED TO SEE A LOT OF wheelchairs in this neighborhood, but lately it's baby carriages," says William B. May's Toby Gamsu about Sutton Place. Maybe they're the new Dead End Kids—the gang from those thirties movies used to swim in the river here, until the FDR Drive came through. Today, buyers like 50 Sutton for its views of, rather than access to, the water. It's also pol-approved: Former governor Mario Cuomo lives here. The sellers are a retired couple represented by Corcoran's Barbara Gould; the buyers, a newly wed lawyer and trader. "They were the first to see it," says Gamsu.

CHRISTOPHER BONANOS

Kips Bay

224 East 32nd Street
Five-bedroom, 3½-bath, 5,000-square-foot townhouse. Asking: \$1.95 million. Selling: \$1.725 million. Time on market: eight months.



Mario Cuomowner: Riv vus—plus an inside track on FDR Drive traffic conditions.

FROM BELLEVUE TO I. M. PEI'S KIPS Bay Plaza apartment complex, this neighborhood is better known for its institutional style than for its blocks of brownstones. But it has those, too, including this one, which was sold by Stephen King's literary agent Arthur B. Greene, who took a stand here in 1971. His family lived on the lower three floors

(with a big garden the kids could use for a pet cemetery). An upper duplex was rented out. The chief drawback of this setup is that two staircases made the sixteen-foot-wide house even narrower. Leslie J. Garfield & Co. sold the house and found Greene a new place on East 64th Street. Douglas Elliman brought the buyer. C.S.

BANANA REPUBLIC

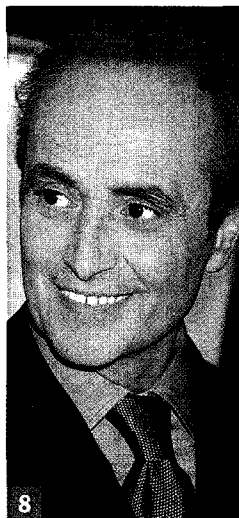
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Play by Play

Photographs by Patrick McMullan

EVEN WOMEN CLAD IN BODY PAINT AND PASTIES COULDN'T distract the crowd at the May 9 launch party for Bar Code, a new "game bar" in Times Square. "I won, I won!" shouted Roc-A-Fella Records executive Damon Dash, after a car-racing game with Loud Records honcho Jonathan Riffkind. Nearby, Britney Spears, flanked by bodyguards, tossed basketballs in the virtual-reality arcade, shrieking, "I'm getting to act like the 18-year-old that I am!" MTV staples Mandy Moore and V.J. Bryan McFadden, who arrived together, hid out with Tara Reid and Carson Daly by ubiquitous party D.J. Mark Ronson's platform booth. Waiters stamped with BAR CODE temporary tattoos passed out tiny grilled-cheese sandwiches and Flaming Blue Screws to the crowd gathered around the Cyber Coaster, watching uneasily as the shiny red box holding two passengers careened around and upside down. "That flying game over there? That shit is the *bomb*!" shouted *Oz* actor Granville Adams, who came straight from wrapping the latest episode. But not everyone was enthralled by Times Square's latest G-rated attraction. As a group of suits shoved past him clutching stuffed Tweety Birds, *Oz* creator Tom Fontana thundered, "Bring back the porno houses!"

LUISA COLÓN



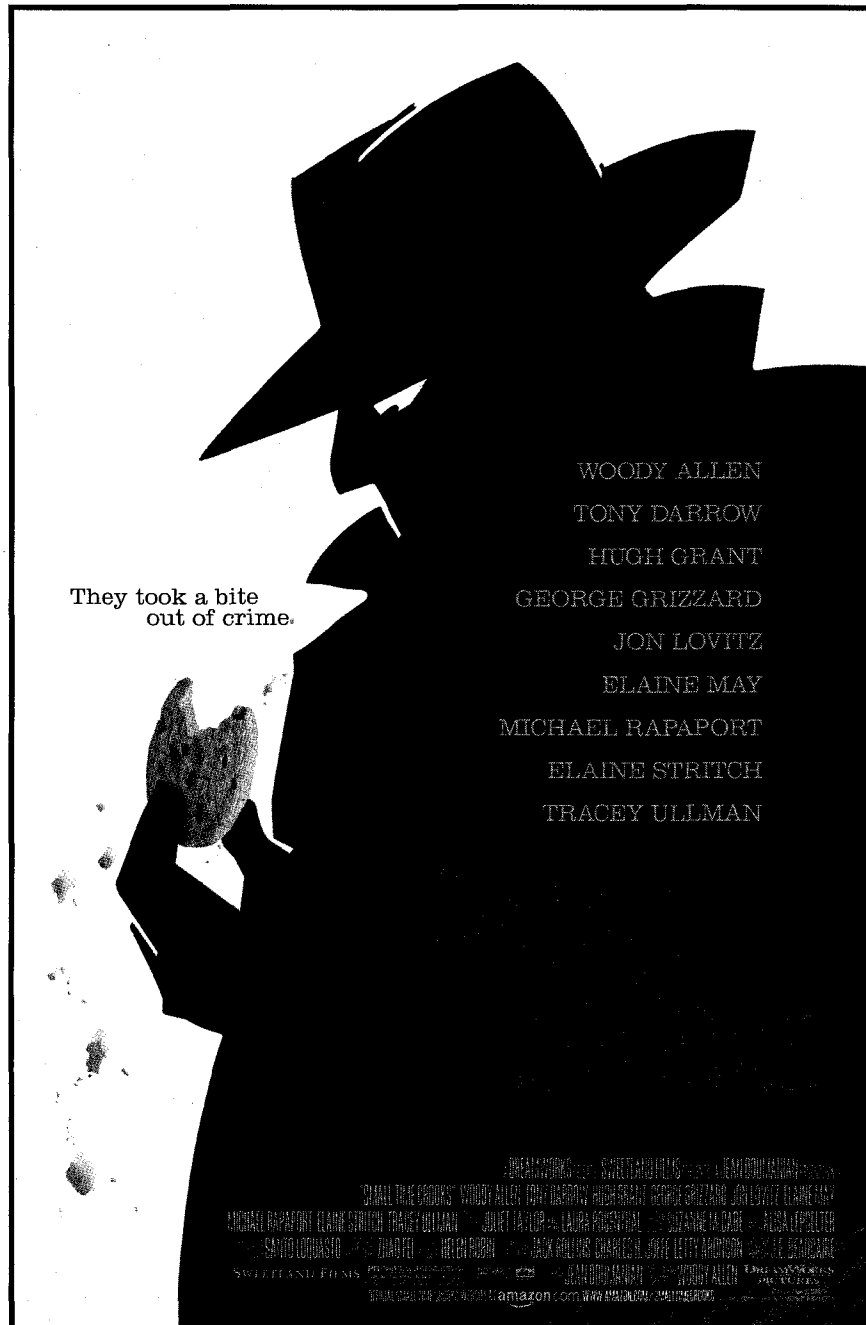
1. Britney Spears at Bar Code. 2. David Rockwell and Cyndi Lauper at the DIFFA "Great Bazaar" benefit at Lincoln Center. 3. Kimora Lee Simmons and Veronica Webb at Natane's birthday party at Eugene. 4. George Stephanopoulos and Bebe Neuwirth at the Literacy Partners benefit at the Vivian Beaumont Theater. 5. Adam Pascal, Paul Rudd, Glenn Carter, and Craig Bierko at the Drama League Awards at the Grand Hyatt Hotel. 6. Mary McFadden, Charles Cohen, Nicole Miller, and Lucille Roberts at the Horticultural Society benefit at the D&D Building. 7. Sky Nelor and Adrian Brody at the opening of the Ghost store. 8. José Carreras at the Chopard boutique. 9. CeCe Kieselstein-Cord, Anne Bass, and Katherine Bryan at the New York City Ballet's Spring Gala 2000 at the New York State Theater.

DREAMWORKS
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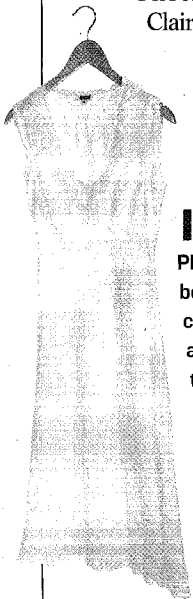
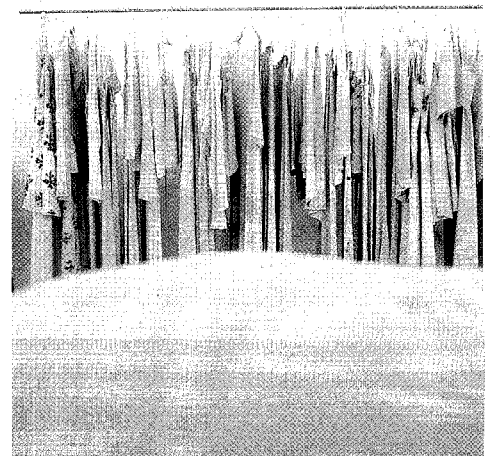
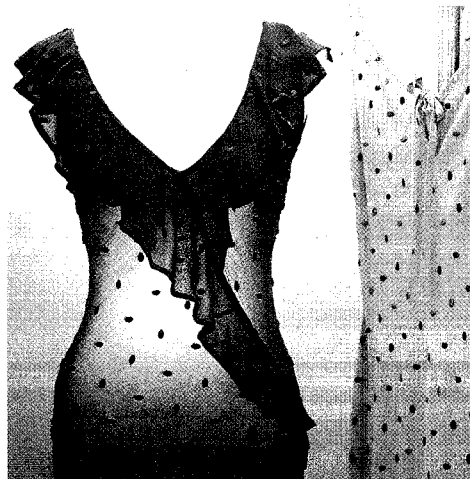
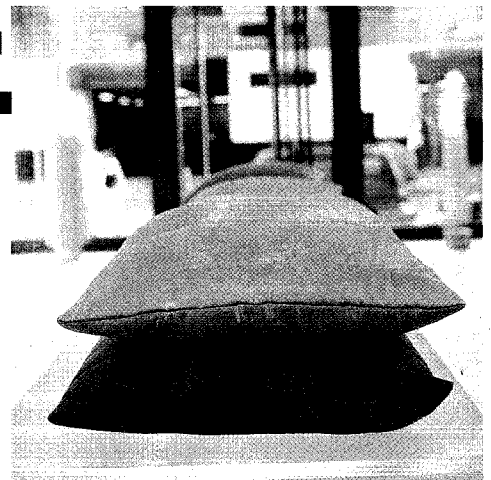
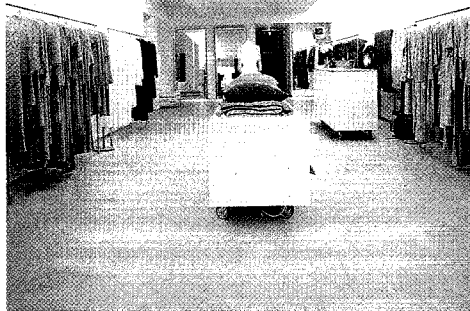
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GOTHAMSTYLE

Ghost Story

With her new Ghost boutique at 28 Bond Street (646-602-2891), party-girl designer Tanya Sarne brings a covetably eccentric British sensibility to the of-the-moment block, where neighbors include Katayone Adeli and Daryl K. Fans of Sarne's colorful wash-and-wear dresses, peasantry tops, and loose-knit sweaters, like Helena Bonham Carter, Nicole Kidman, and just about every English fashion model, will also find the sweet, funky Ghost kids' line and a bunch of brightly embroidered home accessories. But don't think Ghost is for haute hippies and hausfraus alone: The opening party drew Chloë Sevigny, Joaquin Phoenix, Liv Tyler, and Claire Danes.

SHYAMA PATEL



In the Bag

Planning a shotgun spring wedding or eloping to a desert island has never been easier. Designer Miguelina's Honeymoon collection—inspired by clothes she made for her own honeymoon in Thailand—mixes washed-linen and crinkly cotton-gauze peasant dresses (\$175), drawstring pants (\$115), tunics (\$115), and tanks (\$55), bought à la carte or in sets that come in a virginal white linen bag (about \$700). "It doesn't matter if you've been rolling around in bed with your husband all night," says Miguelina. "You can just wake up and go to breakfast in the same gown, wear it over your swimsuit all day, then go out for the evening." Until her collection debuts at Bergdorf Goodman later this month, Miguelina is doing custom orders. Her first taker? The infamously unmarried Mariah Carey. SARAH BROWN

The Key Club

Nightspots have always showered favored patrons with embossed admission cards, VIP passes, and drink tickets. Eugene, the new Madison Square supper club, has a unique gift for preferred customers—a key to a small, unadorned private bathroom. "We only give them to special people," explains owner Gene DeNino, who is distributing a total of 30, including the one he presented to Donatella Versace this week. Of course, if another key holder wants to use the bathroom while it is occupied, the privacy privilege quickly diminishes. "I'm thinking of putting a big sign on the door asking people to knock before entering," says DeNino. Let's hope not too many other establishments follow suit, or our key chains won't fit in those itty-bitty evening purses. BETH LANDMAN KEIL

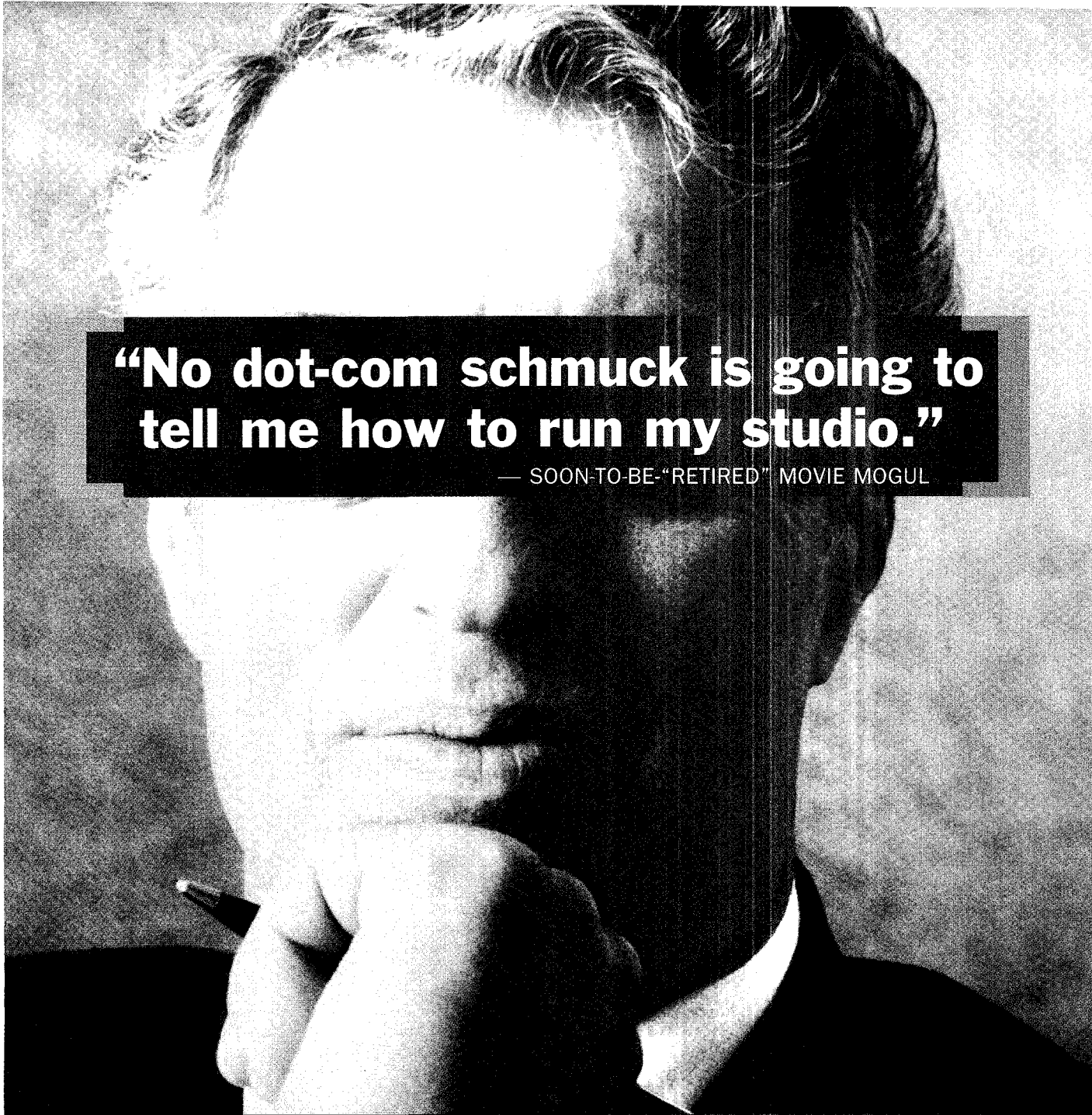
Ratings Board

Log on to 2glow.com, the new beauty site launching this week, and you might just be buying Cynthia Rowley's favorite candle, Pixie Yates's body cream of choice, or Shoshanna Lonstein's preferred facial exfoliant. Along with a slew of discerning beauty addicts like Marcia Kilgore, Plum and Lucy Sykes, Lulu Johnson, and Paige Novick, they've been recruited by the site to test and rate luxe beauty loot that has been nominated to top-ten lists by industry insiders like beauty editors, hairstylists, and makeup artists. The snappy, *Zagat*-like product ratings can be brutal:

Lonstein gave wildflower-scented bath salts a top score of 5 for dissolvability but a less-than-stellar 3 for soothing power, explaining, "My skin didn't feel that different afterward."

S. B.





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Poor Posture

Rudy Giuliani's private life unravels in a public comedy of hypocrisy Molière-like in proportion, and all Mrs. Clinton has had to do—so far—is wait him out.

WELL, WE ALL KNEW THAT when Hillary Clinton entered the race, we'd have a soap opera on our hands.

We just figured it would be hers.

On second thought, maybe, in a way, it is: Would Rudy's life be collapsing like this if he weren't running against Hillary? Richard Mellon Scaife has probably hired detectives to prove that the mayor's prostate cancer is the result of some Clintonian curse; on this side of the loony bin, though, we can agree that he would have received the diagnosis in any event.

That may be the only one among these heart-stopping recent developments that would have gone down in the same way. Suppose Rudy had been running all this time against, say, Nita Lowey. First of all, we in the press would barely have started writing about it yet. Nita wouldn't have kissed Suha Arafat. Rudy wouldn't have hired right-wing direct-mail hit man Richard Viguerie to raise gajillions, because against Lowey he wouldn't have needed gajillions. The Senate race would have started, in that hubba-hubba, hot-story way, after Labor Day. The way Senate races always do.

But along comes Hillary. The race starts in July. Of 1999. If I knew more about science, I'd say something devastatingly intelligent here about the unpredictability of the behavior of bodies in a totally alien and unstable environment. I don't, so I can't, but I do know this: There is no precedent in American political history—none in New York; none even at the presidential level—for a contest that is so picked over so incessantly by so many for so long. Or for one that was so weirdly delicious to begin with. That kind of hectic, acid-trip circus has to make people do weird things.

It had to contribute, somehow, to Donna's putting her cards on the table and agreeing to that part in *The Vagina Monologues*. Oh, she clearly hates him. But she wanted to embarrass him—in-cinerate him—and there's no time like a heated election for an angry wife to do



We can't work it out: Rudy announces his split from Donna.

that. The charged atmosphere also had to make the tabloids itchier to give Rudy and the gal pal up. Do you think for a second that if he were, quote-unquote, just the mayor, cruising toward finishing out a lame-duck term in relative comity save the occasional cop imbroglio, the tabs would have rattled him out? It even, on some level deep in the mayor's psyche, had to make him bring Judith Nathan to town-hall meetings and, of all things, the Inner Circle dinner—the cry for help, the old alcoholic-leaving-the-bottle-in-the-microwave trick.

Rudy has always been about control. Every circumstance and opponent he's faced in New York, he's been able to control. David Dinkins? Pshaw. Street thugs? No problem. The press? You gotta be kidding. Cabbies? Gimme a break. Mark Green, Ruth Messinger? Please.

With this race, things got out of his control. Not that Hillary did anything of

her own volition to change things. She's far too cautious to play a game of chicken with him, least of all about marriage and the scarlet A. It was just the fact of the race, being, looming, consuming. It changed the game. No—the rules. Rudy has always played by Rudy's rules, and Rudy's rules worked just fine when the playground was his hometown and the other kids just weren't quite his size. The Clintons are his size. In their southern, or in her case midwestern, velvet-glove sort of way, they know how to raise the stakes and how to fight. Their presence changed the rules, and Rudy couldn't see the change coming.

Does he still run? He may well be out by the time you're reading this. But if he's not, well, if the past three weeks have taught us anything, it's this: Don't predict. By now, polls have probably been published announcing that voters think it doesn't matter. And maybe it doesn't. Except upstate, where there are more Catholics, and more conservatives. This is the mayor, after all, who wanted to post the Ten Commandments, with that pesky No. 7, in the schools, and who got his first marriage (back in the mix) annulled on grounds that have never been entirely clear. Or maybe least of all upstate—I check the upstate papers every morning on the Web, and when the Judith Nathan story broke, they carried scarcely a word. So who knows?

We tend to base all our conclusions on polls these days. But what voters think in a poll right now is basically irrelevant because, as with Bill Clinton, what's relevant is that the story will continue, there will be new revelations, and the narrative will change. More details will trickle out,

IE CITY POLITIC

maybe now, maybe six weeks from now. The Cristyne Lategano angle is sure to be hashed over again and again; there's the real mind-blower, Donna's deciding to throw *that* one in. An issue, speaking of control, that the mayor managed to control spectacularly at the time, despite evidence presented in several publications, including this one, that she'd been named to her \$150,000-a-year taxpayer-funded job by a search committee that never held a meeting or interviewed a candidate. It's not as though *she* didn't make an enemy or two who might enjoy leaking something. Maybe there's yet another woman. I'm just saying that when these things start, they tend never to stop.

Last Thursday, I talked to lots of people and watched others on TV. He's in. He's out. Can't possibly run. Doesn't change a thing. I noticed an interesting divide between journalists, who almost all said he's out (my hunch, for what it's worth), and political consultants, whose view was that he should soldier on. Consultants think spin and movement of votes, and when they say Giuliani can spin this sympathetically and that no one will desert him for Hillary because of this and it won't be on

voters' minds come Election Day, they might be right. Journalists, on the other hand, share an instinct about what we'll buy. The idea that a man can battle cancer and get a divorce and romance a sweetie

*"The idea that a man
can battle cancer
and get a divorce and
romance a sweetie
and be the mayor
and run a Senate
race doesn't have
many takers."*

and explain away a relationship with an old girlfriend and be the mayor and run a Senate race doesn't have many takers.

It's too bad, really. I've been on record defending Rudy's private space before, and Bill Clinton's private space. I'd still prefer not having learned any of it, and I

don't particularly like second-guessing others on matters of the heart. New York, compared with Washington, didn't really handle this too badly; whereas Washington smote Clinton with all its fury, New York let the story sit, for several years, behind a protective wink and handshake. We contained ourselves, for a while, content to pass rumors over barstools and let Giuliani have his own strange way in his love life.

The race changed all that. It exposed Rudy to a harsher light than he's ever been exposed to. It is, to be sure, the kind of light to which he has exposed others, notably Patrick Dorismond and his family. And it's a light to which Mrs. Clinton, as we know, is well accustomed—there's probably a good reason she tries not to say interesting things very often. Strange to think of that: Is she somehow tougher than he is? Or, conversely, and just as strangely, is he in some way softer than she? Or is Donna the toughest one of all? (Maybe *she* should run.) Whatever the case, the rules of the game are no longer Rudy's. ■

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Pray for Pain

It's an iron law of politics that a strong economy helps incumbents. But this year, George W. Bush has been messing with the rules. So is Al Gore hoping for a crash?

RULE NO. 1 FOR POLITICAL HANDICAPPERS is that a strong economy and a roaring stock market help the incumbent in presidential campaigns, and a weak economy—or at least a bear market—does more damage to the incumbent than all the attack ads money can buy. Al Gore, second in command in the incumbent administration, might not get much credit for the most successful economic expansion in history, but he should get the votes of those who don't want to change policy horses in midstream.

That's why some Republicans in the House of Representatives have privately been cheering every dip in the NASDAQ and increase in mortgage rates. They think bad economic news will do much more for George W. Bush than his debating skills will. And what's good for George W. is good for the House Republicans who will be riding his coattails in what will surely be another close race for control of the House.

The trouble with this scenario is that Bush has made some policy choices that leave his campaign *more* dependent on a robust economy than Gore's. Bush's big-tax-cut proposal is the most prominent policy offering of the campaign. He pushed it hard to win the Republican primaries, and Gore attacks it in every speech he gives on any subject. Last week, Gore told the Michigan Education Association that Bush's "major proposal in this campaign is a giant, \$2.1 trillion tax giveaway which would be certain to force cuts in public education." (Gore tells *every* audience that Bush's tax cuts will dry up funding for its favorite government program.) Gore is *for* tax cuts, of course—"targeted, affordable tax cuts" about a fourth the size of Bush's.

Still, Bush's tax cuts have yet to gain much traction with voters. Only 13 percent say the best use of the budget surplus is to provide tax cuts. But Gore's

relentless attacks—"I believe George W. Bush's entire economic agenda is built on a foundation of irresponsibility and risk"—don't seem to be connecting yet, either. Bush's lead in the polls is holding, even though the Clinton-Gore team presided over a growth surge no one thought possible when they took office.

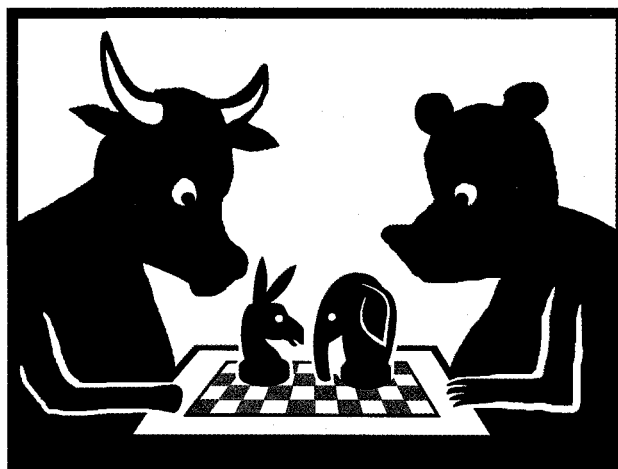
Ironically, one reason voters are not yet as afraid of Bush's tax cuts as Gore says they should be is the astonishing success of the Clinton-Gore tax increases. In their first year in office, Clinton-Gore raised the top tax rate from 31 percent to 39.6 percent as part of a

of its quarterly earnings. But this year is different. How is Al Gore's we-can't-afford-it attack on the Bush tax cuts going to sound on the day his administration once again announces that it has beaten all revenue estimates? Don't be surprised if Bush trumpets this particular Clinton-Gore achievement more than Gore does.

Of course, for revenues to keep outrunning projections, the economy must keep going full-tilt, which is what Bush should be hoping for—perhaps even more than Gore should. The vice-president wants the economy to keep rolling along because he expects to get some credit for it, but he

will not be speechless if the economy slips a bit. Then he'll be able to attack the Bush tax cuts even harder and perhaps have a better chance of turning voter indifference to fear.

But here's another twist. There isn't much time left for an economic downturn to set in before the election, though there's still plenty of time and room for stock prices to keep falling. Normally, this would be bad news for Gore, right? But thanks to Bush's bold, if still vague, Social Security proposal, a sinking stock market could *help* Gore and hurt Bush. Bush favors an idea that



\$500 billion deficit-reduction package. Ever since, the government has consistently underestimated the amount of tax revenue to expect in the coming year. So much so that we now have a huge budget surplus where Congress and the president intended only to have a balanced budget. Every six months, new estimates arrive showing the Treasury has much more cash coming in than the last estimate.

This summer, newspapers will likely report that the Congressional Budget Office has just revised its projection of revenue for the year 2000. Expect a bump of \$40 billion or \$50 billion and a total projected surplus of \$230 billion. The administration has always hoped for as much positive coverage of such good news as Intel does when it beats the Street's estimates

came into its own during the bull market of the nineties—diverting a bit of the 12.4 percent Social Security taxes into private retirement accounts we can manage ourselves. Along with most Republicans, Bush believes that allowing workers to achieve stock-market returns on a portion of their Social Security contributions will lead to greater overall benefit packages for retirees. It's hard to find anyone under 35 who doesn't think this is a good idea, but Gore talks as if it's the craziest idea he's ever heard. The stock-market slide surely helps Gore get an audience's attention when he warns that the market can be a very risky place to put your money. The bigger the market drop, the riskier Bush's plan looks. But Bush's plan will never be as dangerous as Gore's over-the-top press releases make it out to be:



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THE NATIONAL INTEREST

BUSH'S RIGHT-WING ADVISERS PROMOTE IRRESPONSIBLE SOCIAL SECURITY PLANS.

The "right-wing adviser" the Gore campaign condemns most vehemently is Harvard economist Martin Feldstein, the head of the prestigious National Bureau of Economic Research. Feldstein was chairman of President Reagan's Council of Economic Advisers but is now consulted almost as often by Democrats as by Republicans. As an adviser to Bush on Social Security, Feldstein is in a position to create some serious mischief for Gore.

The few Democrats who want to add private investment accounts to the Social Security system think the accounts should be optional, so that no one who doesn't want to has to "risk" investing a few hundred dollars a year over 40 years in stocks, bonds, or anything else. Most

*"How is Al Gore's
we-can't-afford-it attack
on the Bush tax cuts
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day his administration
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that it has beaten
all revenue estimates?"*

Republicans want to make the accounts mandatory. If Feldstein nudges Bush toward optional accounts, that may very well insulate the Bush plan from all further Gore accusations.

The most prominent Democrats in favor of optional accounts are Senators Bob Kerrey and Daniel Patrick Moynihan. They have both endorsed Gore, but Moynihan recently announced that Gore was using "scare" language, and Kerrey actually accepted Bush's invitation to a meeting to discuss Social Security. Now, according to Kerrey, Gore wants to meet with the two Democratic senators, though Gore has already declared his opposition to everything they've proposed. If Bush outlines a plan close enough to the Kerrey-Moynihan plan, Gore would not be able to attack his opponent without attacking his fellow Democrats, who, in turn, would have no trouble shaking Gore's credibility on the subject.

In past campaigns that turned on Social Security, Democrats always won. Scaring voters about what Republicans will do is *that* easy. But in this campaign, it looks like nothing is going to be easy for Al Gore.

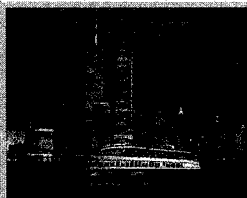


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Girls! Girls! Girls!

Has the mayor's taste for women turned him from a self-righteous scold into a vulnerable man with a heart? Or is this midlife crisis as political crack-up?

HE IS, OF COURSE, ONE OF THE great media survivors, or counterpunchers, or refuse-niks, of our political age. It is always satisfying to see Rudy get in trouble, if only to see him get out of trouble—never defensive, always aggressive, chin out, jokes good. And for a while, it seemed that he was going to try to stare down this story—force the press to treat him merely as a man taking a divorced woman to an inexpensive restaurant and leaving in separate cars like any doctor or banker on Sec-

(those teeth!). He hasn't just broken the rules of modern media behavior but harassed and abused the press.

In spite of this, or because of this, he's gotten a pass on personal issues to a degree unknown in the modern media age. What's more, he's managed to secure this pass in the most politically dangerous of circumstances: when personal behavior contradicts public pretense. The self-righteous, letter-of-the-law Catholic

The mayor's first girlfriend of public record, his press secretary, the unfortunate Cristyne Lategano, was a kind of rabbit the mayor waved without caution in front of the barking-dog City Hall press corps. It was not only *I don't care about you but I dare you to try to take me down. Who's tough enough?* The mayor was the provocateur.

For a full year before *Vanity Fair* finally said it, the relationship with his press secretary was openly discussed not only by the press corps but by anyone who knew anyone in New York. Before the *Vanity Fair* article, my colleague Craig



Rudy's wife, Donna Hanover; his "very good friend," Judith Nathan; and his former staff member, Cristyne Lategano.



ond Avenue. He even, in the early part of the news cycle, seemed to be enjoying himself. He would, unlike the Clintons, insist that his personal life be kept personal—and succeed at keeping it there. He would never be caught in the headlights—he could manage this.

I've always been a sucker for just how much this man has consistently defied the rules of the game and gotten away with it (surely part of his counter-charm: the anti-boomer, the unreconstructed fifties guy—not a press panderer like Clinton). In a media era when, almost invariably, the guy who best communicates warmth, optimism, and classic sales skills wins, he is arrogant, contemptuous, often cruel

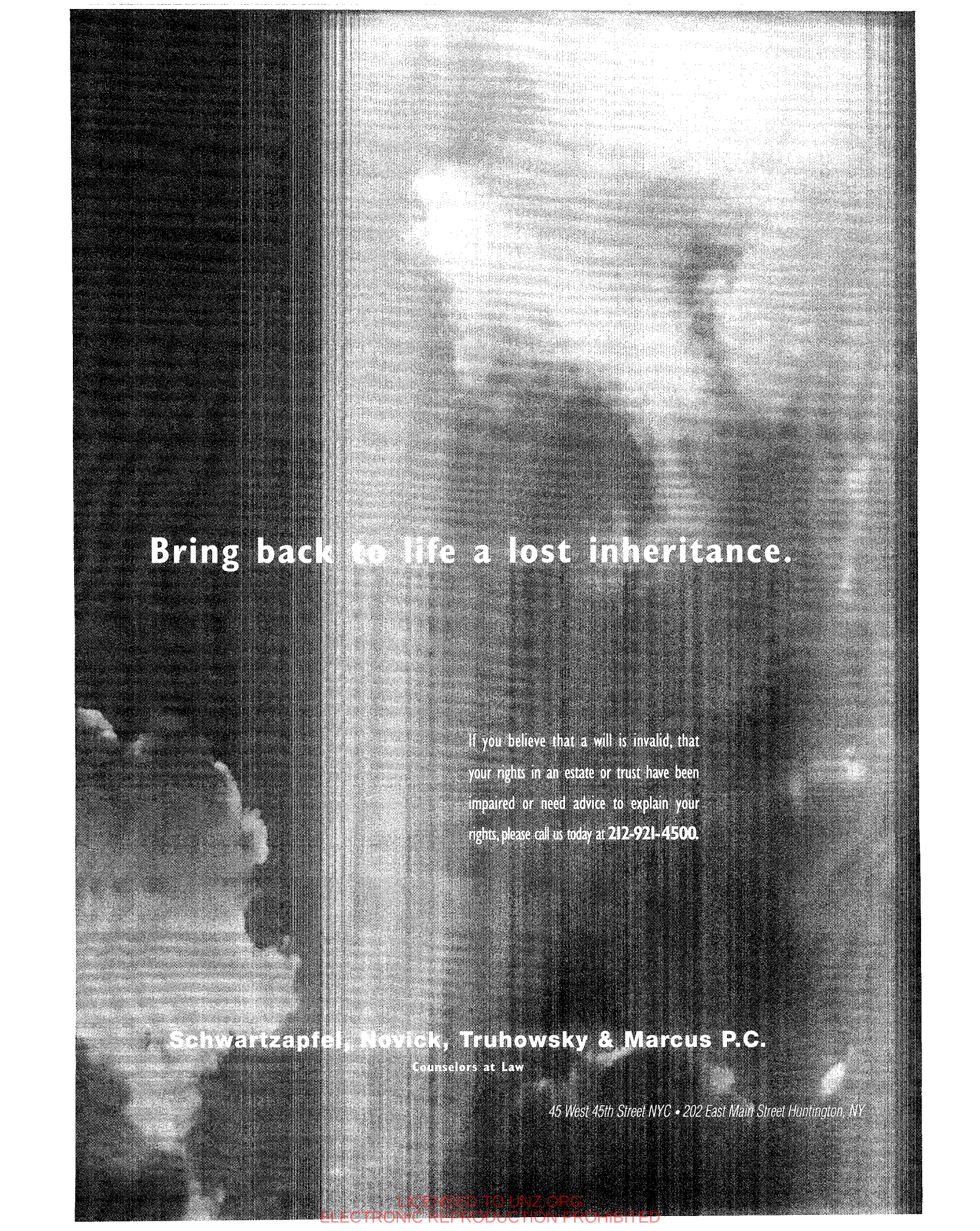
prosecutor contemptuous of any sort of relativism, with a fetish for rules and a mantra of zero tolerance, always fresh from his most recent decency campaign, has been allowed to live peaceably in a European-ish marriage of convenience (not so much cool and sophisticated as strained and ridiculous).

I'VE WONDERED, ACTUALLY, WHETHER the secret of the brazenness, of the ha-ha in-your-faceness of the mayor's three-way relationship with the press and women-not-his-wife, is that he holds the trump card. Which is, there is no sex. *Very good friend* may, in fact, just mean someone to eat dinner with.

Horowitz laid out telling details of the relationship in this magazine—a story the mayor, as well as the press, ignored (except to banish Horowitz from City Hall).

After the *Vanity Fair* story—the first to use the word *affair*—the mayor denied it. He denied it without making any attempt whatsoever to hide it.

And that worked just fine. It worked, actually, better than fine. The press went with the denial while at the same time knowing that the denial was absolutely a lie. It was so bald that you found yourself saying, *Well, maybe it isn't true.* It was like Koch being gay. It was just so much in front of your face that you had to think you were hallucinating.



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Either there really was no sex, I'm thinking, and that explains his amazing implacability, his contrition-is-bunk kind of glee, or else, in the most basic of political calculations, he understood what you can get away with when your political enemies are weak. (The mayor has had no "left-wing conspiracy" to pursue him.)

NOW, THERE ARE SURELY INSTANCES (AL-though not all that many) of American politicians' being able to successfully navigate openly troubled marriages in public life—and as strategies go, the Giuliani-Hanover standoff seemed to be a politically workable one. But there are no instances of marital unravelings on a grand scale and protracted timetable—competing press conferences; doubts about who lives where with whom; accusations about who is wounding whom how—without ensuing tabloid scandal. Indeed, such soap opera turns into the only thing more damaging than scandal for a politician—farce. I.e., the Bootsie Mandel law of political life.

Bootsie Mandel, perhaps not everyone remembers, was the aggrieved First Lady of Maryland who, in 1973, refused to vacate the governor's mansion when the governor (I remember her name but not his) declared he was maritally moving on. Needless to say, the standoff was a jolly media occasion, which ruined the forgotten governor's career.

In the instance of Gracie Mansion, we actually don't quite know who lives there at the moment (they both do, it seems—although now it appears he is trying to kick her out). Is it an armed camp, a house of silence, a scene of progressively more chaotic and demented marital breakdown? (Why do I think we will shortly find out?) He, clearly, has taken a kind of stoic pleasure in publicly humiliating his wife; she has, likewise, given almost as well as she has gotten. While using her marriage to the mayor to further her pallid acting and cable career, she has, for the past several years, refused to mention his name (or appear with him) in public. The story suffers, and Rudy possibly benefits, from the lack of a sympathetic victim.

Some months after the Maryland governor checked into a motel, Bootsie Mandel threw a party at the governor's mansion to which she invited all of the unhappy wives of every politician in Baltimore (or so the legend goes). Donna Hanover's equivalent party seems to me to be her decision to take a role in *The Vagina Monologues*.

One explanation for the timing of the revelation of the mayor's girlfriend (a not

especially well guarded secret since at least January; Cindy Adams says it's been going on for three years) is a calculation, on the mayor's part, that the sympathy he'd earned from the announcement of his prostate cancer would cancel the negativity of the story of a new girlfriend.

But another explanation is that he was so enraged at the *Vagina Monologues* business (just imagine how he must have taken the news) that he decided to once again humiliate his wife with a public romance. If you screw with him, he will, we know, screw with you (even at further cost to himself).

HIS WIFE RETALIATED LAST WEEK ON THE steps of St. Patrick's Cathedral. The only thing that might have kept the Giulianis' marriage off the front pages of the

"His countermove was an anti-'Sensation' strategy.

Instead of exercising his virtuous outrage, as he did toward the Brooklyn Museum, he offered his humanity, his vulnerability, his complexity."

tabloids was the cardinal's funeral, but she took fine advantage of the cardinal's moment. She trembled and used her husband's name in public for the first time in years—throwing down the wet hankie—angling to be the sympathetic figure in the tale. Decisions would have to be made, she said. But this marriage and this man were precious to her—or had been.

His countermove a few days later was dramatically out of character: Call it an anti-"Sensation" strategy. Instead of exercising his virtuous outrage, as he did toward the Brooklyn Museum, he offered his humanity, his vulnerability, his complexity—and took the story back from her. At the microphone, about to cry, confessing his midlife crisis, naming the two women in his life (although not Hillary), he brought the press into sudden emotional kinship with him. A middle-aged man looking for what all middle-aged men are looking for, he formally announced the end of his marriage (he is the anti-Clinton, again—man enough to break up). He made himself a sympathetic (even sexy) character and turned gossip into a political asset.

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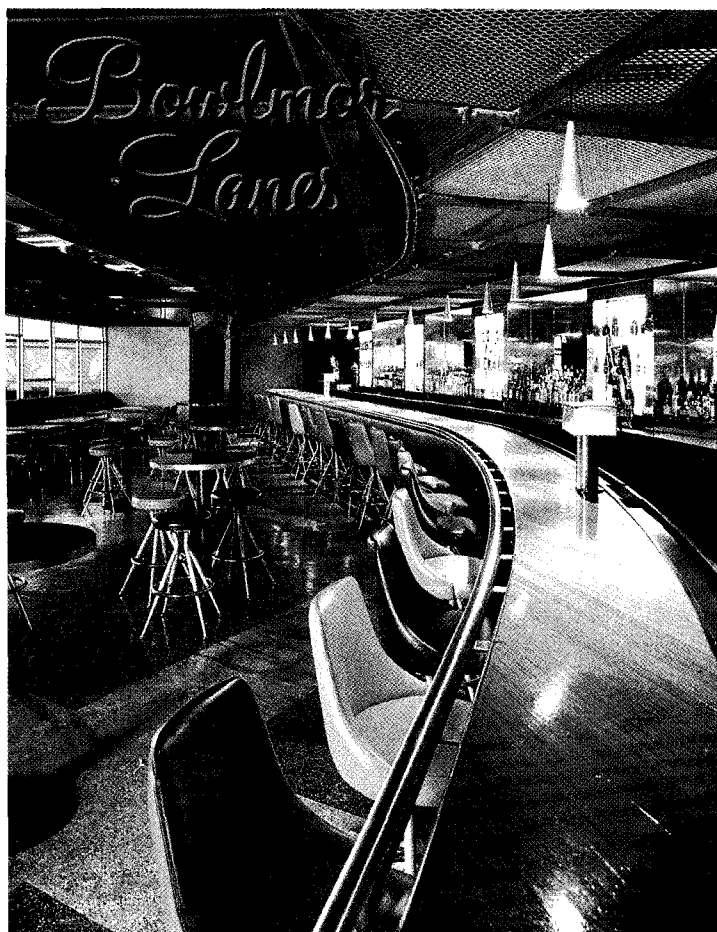
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MEDIA

He held the high ground for about an hour.

Donna Hanover appeared outside Gracie Mansion and, on camera, characterized the mayor as a cheating husband, a serial adulterer who hurts the people who love him. By singling out his office romance with Lategano ("one staff member," she said, but her press aide clarified immediately thereafter, lest anyone be in doubt, that it was Lategano), she also characterized him as a public liar. What's more, it seemed that, like Bootsie Mandel, she had no intention of moving out of the taxpayers' home anytime soon ("We will now discuss the possibility of a legal separation").

WE'VE ENTERED INTO DUFF-PERELMAN TERRITORY. It is worth noting that along with everything else this is—a political issue, a media story, a public embarrassment—it is also an Upper East Side tale. Minutes after the news broke, my children were able to home in on which private school was at issue (where they met; where her daughter went) and to put this problematic celebrity marriage side by side with other problematic celebrity and semi-celebrity marriages in the same and similar schools and at similar grade levels. (*How long did you know?* was, briefly last week, the East Side status game. How long, that is, did you know before the tabloids knew? Or, possibly, were you among the people who have been telling the tabloids what you know? Gossip is an extremely competitive act on the Upper East Side.)

This explains why the tabloids themselves really have had no tone of censure here. The mayor and the mayor's girlfriend and the mayor's wife are all part of a larger celebrity- and semi-celebrity-wildlife panorama. The story is about the gossip—about the hide-and-seek, the telling and not telling—rather than about the transgression.

But—and this is either the largest question or an entirely irrelevant issue—how does this play in Watertown?

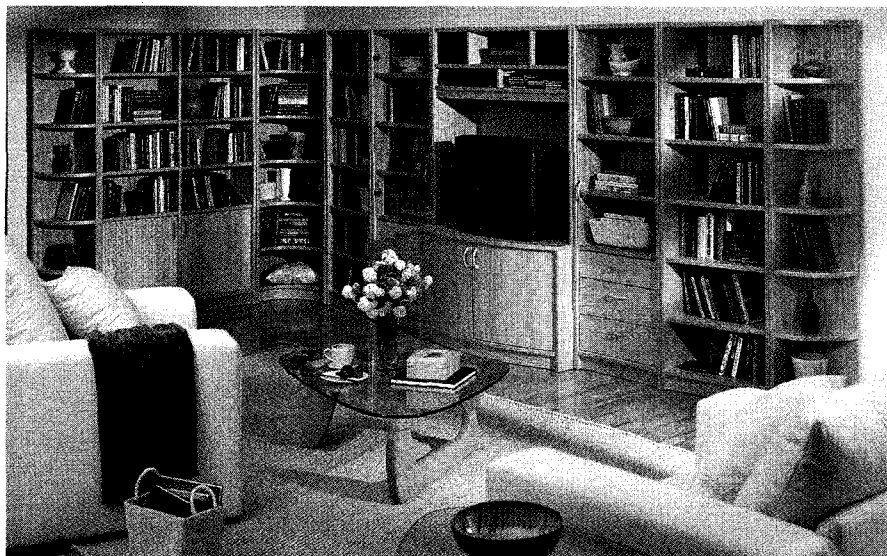
Does the mayor care how it plays in Watertown? And is the mayor's lack of concern why all this is happening now?

Let us state the obvious: He doesn't want to be a senator. He doesn't want to be a conciliator, committeeman, social worker. Hillary backed him into a corner. Reflexively, he took the challenge.

I believe this is all about backing out.

Marvin! That's the name of Bootsie's husband—maybe Rudolph wants to know.

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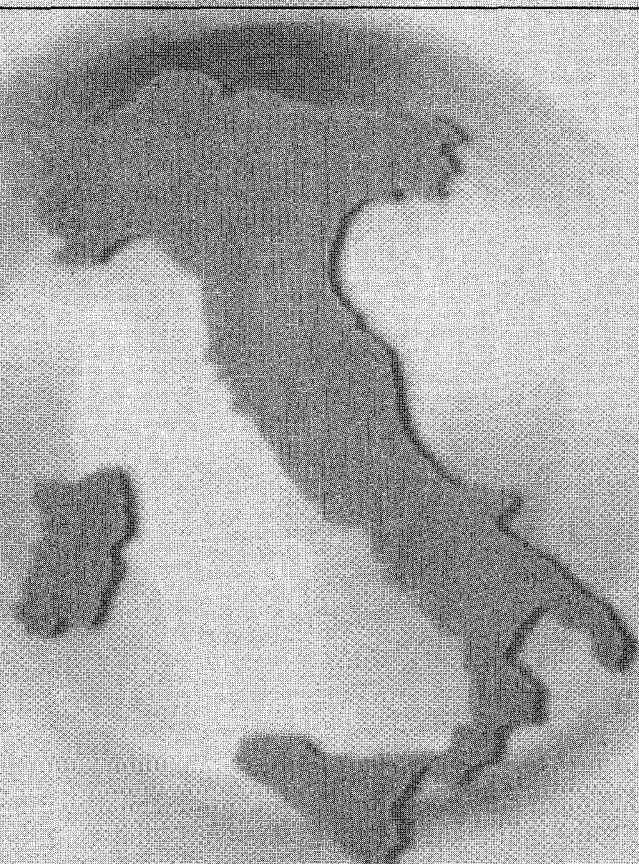
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summer entertaining

By Gillian Duffy

In the summer, speed is of the essence where cooking is concerned. How else are you supposed to have time to swim, relax on the beach, play tennis, shower, watch the sunset with cocktail in hand, and have dinner for your houseguests on the table by the time the kids are in bed? Easy living is not as easy as it looks. Rule No. 1 is that you can't go

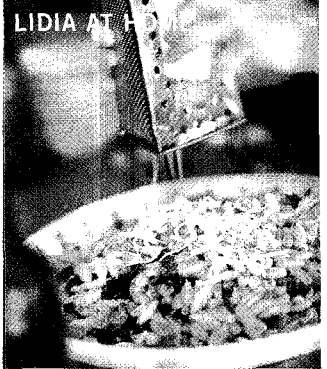
into an impromptu dinner half-cocked. Wylie Dufresne, the chef at 71 Clinton Fresh Food, maps out a strategy for winning the dinner-party struggle—three elegant courses in one hour flat. Fish is another summer ally—you *have* to cook it fast. Eight of the city's top chefs contributed favorite recipes for local fish, from humble fish and chips to Mario Batali's sea bass in a crust of salt, a stunning (and surprisingly simple) triumph. Lidia Bastianich, New York's *prima cucciniera*, invites you into her home for a

taste of Italian summer. A clutch of New York's most celebrated hosts share their dinner secrets. And for dessert, there are floats: colorful, alcoholic, and easy as—no, easier than—pie.

Produced by Jordan Schaps

Text by Robin Raisfeld

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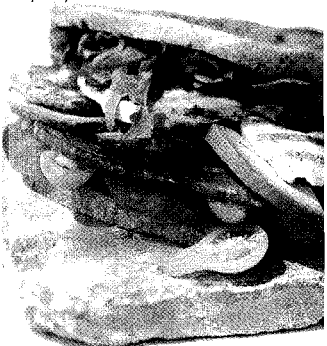


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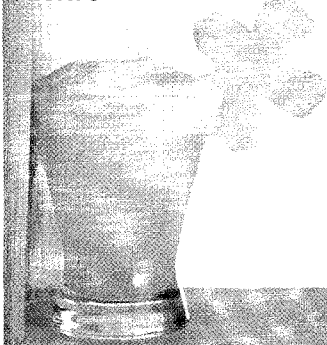
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A, B, SEA



66

FLOATS



70

HOSTS OF THE TOWN



Just peachy: This page,
sgropin (left) with peach,
blueberry, and prosecco soup;
opposite, Lidia Bastianich,
with bistecca alla Fiorentina.



Photographed by Quentin Baco

cooks best

Lidia Bastianich, the city's First Lady of Italian food, has created a corner of her Adriatic homeland on Little Neck Bay. Her Sunday lunch ritual suggests food is too important to be left in her restaurants.

The fig tree growing in Lidia Bastianich's garden, overlooking Little Neck Bay in Douglaston, Queens, is the emblem of a burgeoning culinary empire. Bastianich is the legendary proprietor of Felidia, the 58th Street temple of Italian cooking. She also runs Becco (her son, Joe, handles the finances) and has recently launched an outpost in Kansas City. And now Joe, in partnership with Mario Batali, is spreading out his own archipelago of Italian restaurants: Babbo, Lupa, and the just-opened Esca, as well as a wine store, Italian Wine Merchants. • Sunday lunch, prepared by a legion of Bastianiches and assorted spouses and significant others, and served, in the summertime, alfresco, is the mainstay of this benevolent matriarchy. "The table is the magnet that really fortifies this unity that happens as a family," says Lidia. And her garden, in which she grows a Greenmarketful of vegetables, fortifies what happens at her table. She also makes enough pantry staples to supply a small village: vinegar and flavored rappas, prosciutto, salami, pancetta. Some of the olive oil used at her home and at Felidia comes from trees



on what was once her grandparents' land in the Italian region of Istria, near the elbow of the Adriatic.

One reason she's worked so hard to put down Italian roots in Douglaston is that her real roots were torn away. Her family fled Istria after World War II, when it became part of Communist-controlled Yugoslavia. They finally ended up in New York—though you wouldn't know it from their menu. "I try as much as I can to recreate Italy," she says. "The beauty of America is that you can be part of it, but still express yourself."

In the kitchen, Lidia marshals family members according to their talents. Her mother, Erminia, handles the gardening; the men do the grilling; Joe chooses the wine. Figs figure often in her summer cooking. "We used to eat a fig-and-bread sandwich when we were kids," she says. Here, black mission figs on bruschetta are draped with her own prosciutto and accented with honey and black pepper. For the first course, eggplant and tomatoes from the garden are quickly roasted and tossed with cavatelli, ricotta salata, Romano, and basil. Steak is done on the grill in classic Italian fashion, fortified with anchovies, rosemary, olive oil, and sea salt. Potatoes are infused with olive oil and garlic and mashed with string beans. At meal's end, Lidia serves sgropin, a sublime concoction suggesting that the daiquiri may in fact have been invented on the Adriatic. She finishes with a fresh, minty peach-and-blueberry soup spiked with prosecco, the Italian sparkling wine. It's a menu suggesting that really memorable home cooking is itself based on memory.



the recipes

All recipes serve eight.

Prosciutto-and-Fig Bruschetta Drizzled With Honey and Crushed Black Pepper

- 8 ½-inch thick slices of firm country-style bread
- 3 tablespoons extra-virgin olive oil
- 15 to 16 ripe fresh black or green figs
- 8 thin slices of prosciutto di San Daniele (each about 6 inches long)
- Freshly ground black pepper
- 1½ tablespoons of sage honey or wild-herb honey

Prepare a charcoal fire or heat a grill pan over medium heat for 5 minutes. Grill as many of the bread slices as will fit in a single layer, turning them only once, until they are golden brown and crispy, even slightly charred around the edges, about 3 to 5 minutes total. Remove the bruschette from the

grill and brush lightly with olive oil.

Alternatively, the bruschette can be prepared in the oven. Preheat the oven to 450 degrees. Arrange the bread slices in a single layer on a baking sheet, and bake, turning once, until golden brown and crispy around the edges, 6 to 8 minutes. Brush with olive oil.

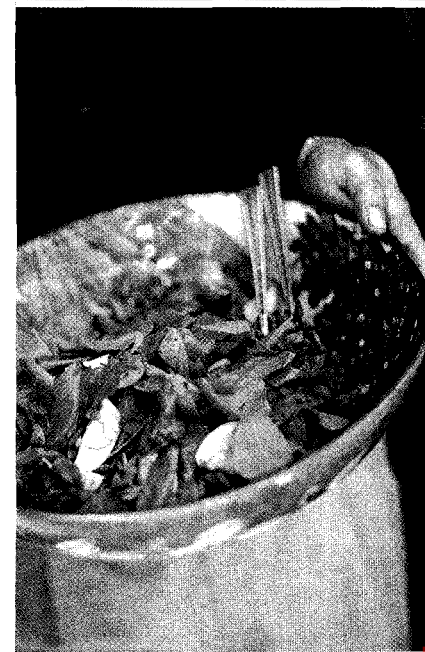
Wipe the figs clean with a damp cloth or paper towel and slice them crosswise into ½-inch-thick rounds.

Cover the bruschette with overlapping fig slices. Drape the prosciutto to cover the figs. Grind some black pepper over the prosciutto, drizzle with honey, and serve immediately.

Radicchio Zuccherino With Boiled Eggs

- 3 tablespoons red-wine vinegar
- ½ teaspoon fine sea salt
- 6 tablespoons extra-virgin olive oil
- 1 pound radicchio zuccherino, cleaned and washed (mâche or arugula can be substituted)





Lunch fit for Queens: Clockwise from above, four generations of the Bastianich clan at lunch in Douglaston, overlooking Little Neck Bay; Joe brings in the radicchio zucchini salad; Lidia's home-cured prosciutto meets up with her homegrown figs; cavatelli with eggplant and fresh tomatoes gets its shavings of ricotta salata.

½ cup sliced red onion
Freshly ground black pepper
3 hard-boiled eggs, peeled, cooled, and quartered

Whisk the vinegar, salt, and oil together in a large bowl until they form an emulsion. Add the radicchio and onion, and toss together. Add the freshly ground black pepper and the boiled eggs. Toss together well once more and serve.

MENU

Prosciutto-and-Fig Bruschetta
 Vitoska Edi Kante 1998

•
Radicchio Zuccherino With Boiled Eggs
 Scarbolo Chardonnay 1999

•
Cavatelli With Oven-Roasted Eggplant and Tomatoes
 Castello di Brolio Chianti Classico Riserva 1997

•
Bistecca alla Fiorentina
Cannelloni Beans
String Beans With Potatoes
 Bastianich Vespa Rosso 1998

•
Sgropin

•
Peach, Blueberry, and Prosecco Soup
 Livio Felluga Picolit—any vintage is absolutely fabulous!

Cavatelli With Oven-Roasted Eggplant, Tomatoes, Basil, and Ricotta Salata

1 cup freshly made bread crumbs (preferably two-day-old country bread, ground in a food processor)

2 teaspoons chopped fresh thyme
Pinch of crushed red pepper

1 cup grated Pecorino Romano

½ cup extra-virgin olive oil

4 cups red and yellow cherry tomatoes

Salt

2 medium eggplants, cut into ½-inch-thick slices

6 garlic cloves, sliced

1 cup chicken stock

1½ pounds dried cavatelli or cavatappi

¼ cup chopped fresh basil

2 ounces ricotta salata

Preheat oven to 425 degrees. Toss bread crumbs, thyme, crushed red pepper, 2 tablespoons of Pecorino Romano, and 2 tablespoons of oil in a bowl. Place the cherry tomatoes in a single layer on a baking pan, drizzle with 1 tablespoon of the oil, and season to taste with salt. Toss until the tomatoes are covered with oil. Sprinkle the seasoned bread crumbs over the tomatoes, and bake in the oven for about 7 minutes or until the tomatoes start to crack and the bread crumbs are crisp and toasted.

Lay the eggplant slices on an oiled baking sheet, and brush with 2 tablespoons of oil and salt to taste. Bake in the oven for 10 minutes, turning them once when they're golden on one side. Remove and set aside. When they're cool, cut into 1-inch cubes.

In the meantime, bring 8 quarts of salted

water to a boil. Heat the remaining oil in a large skillet, add the garlic, and sauté until golden. Add the chicken stock (be careful: it may splatter), and bring to a vigorous boil; add salt to taste and a pinch of crushed red pepper.

Cook the pasta for 5 to 7 minutes, until al dente. Drain the pasta, add to the skillet, and sauté with the garlic. Add the tomatoes, bread crumbs (do not add the crumbs sticking to the pan if they are burnt or mushy), and eggplant, toss together gently, then quickly stir in the remaining Pecorino Romano and basil. Serve with freshly grated salted ricotta on top.

Grilled Florentine Steak With Salt, Anchovy, and Olive-Oil Rub

6 anchovy fillets
4 tablespoons fine sea salt
2 tablespoons fresh rosemary leaves, chopped
 $\frac{1}{4}$ cup extra-virgin olive oil
3-to-4 pound bistecca alla Fiorentina (see note below)

Work the anchovies with the salt and rosemary in a mortar and pestle, adding oil slowly, until they form a coarse paste.

Heat a grill (wood-burning preferred), and when it's very hot, lay the steaks over it. Grill the steaks on one side for 8 minutes, then turn and cook for an additional 6 minutes. Remove the steak and brush the anchovy paste on both sides generously. Allow the meat to stand for about 2 minutes, until the anchovy paste has melted into the meat. Then debone the fillet and sirloin and cut into $\frac{1}{2}$ -inch slices against the grain, keeping the meat in position. Return the fillet and sirloin slices to the bone and serve family-style.

Note: Bistecca alla Fiorentina is a specific cut of baby beef (vitellone)—the T-bone with the chop and loin meat attached. To cook properly, it must be at least 2½ inches thick, about 3 to 4 pounds; therefore, a substantial portion usually serves 6 or more.

Cannellini Beans With Rosemary

1½ pounds dried cannellini beans
2 fresh or dried bay leaves

The family that eats together: Clockwise from top right, Joseph samples the first Bastianich vintage; Lidia's mother, Erminia, cuts radicchio for the lunch salad; the Florentine steak, with rosemary-spiked cannellini beans and string beans with potatoes; a selection of Lidia's flavored grappa.

6 whole rosemary sprigs
2 teaspoons coarse sea salt
 $\frac{1}{4}$ cup Tuscan extra-virgin olive oil

Place the beans in a medium-size bowl and pour in enough cool water to cover by 4 inches. Soak the beans in a cool place for at least 8 hours, or overnight. Drain the beans and place them into a medium-size saucepan. Cover generously with cold water and add the bay leaves. Bring the water to a boil over high heat. Reduce heat to a simmer and cook uncovered until the beans are tender, about 40 minutes. Remove from heat. (The water should have reduced and now be level with the beans; if there is too much, drain off excess.) Stir in the rosemary, salt, and olive oil and allow to steep for 30 minutes.

Remove the rosemary stems and bay leaves. Add additional salt and olive oil to taste, then serve.





String Beans and Potatoes

6 medium Yukon Gold potatoes (about 1½ pounds), peeled and cut crosswise into 4 pieces
 1½ pounds tender string beans, cleaned
 6 tablespoons extra-virgin olive oil
 4 garlic cloves, peeled and crushed
 Salt and freshly ground black pepper

Bring 4 quarts salted water to a boil in a large pot. Add the potatoes, and cook for 15 minutes. Add the string beans, and cook until tender, an additional 10 minutes. Drain the beans and potatoes in a colander.

Heat 3 tablespoons of the olive oil in a large skillet over medium heat. Add the garlic and cook just until it begins to brown, about 1 minute. Add the string beans and potatoes, and season lightly with salt and pepper. Cook, stirring and mashing the potatoes roughly. Add the remaining olive oil, and season to taste with salt and freshly ground pepper.

Sgropin

1 cup Prosecco di Conigliano
 2 ounces grappa or vodka
 1 pint lemon sorbet
 6 sprigs mint
 Currants or champagne grapes

Put the prosecco, grappa, and lemon sorbet in a blender and blend until it looks like a smoothie. Pour into champagne flutes and top each with a sprig of mint and currants or a cluster of champagne grapes.

Ripe Peach, Blueberry, and Prosecco Soup

10 ripe peaches (preferably white), peeled and sliced
 ½ cup powdered sugar
 Juice of 2 oranges
 Juice of 2 lemons
 2 cups prosecco
 30 mint leaves, torn into pieces
 1 pint blueberries

Mix the sliced peaches with sugar in a large bowl. Mix orange and lemon juices with the prosecco, and pour over the peaches. Add half the mint leaves and allow to marinate in the refrigerator for 20 minutes. Stir in the blueberries, and garnish with the remaining mint.



race cou

What can you cook in an hour? That's *cook* . . . not order in. Not defrost. Not much? Ye of little faith and discriminating taste are in for a delectable surprise: Wylie Dufresne, longtime disciple of Jean-Georges Vongerichten and chef of the six-month-old, jam-packed 71 Clinton Fresh Food, proves that summer entertaining can be instantly gratifying—or just about. (To be honest, we had our doubts when we got to the basil oil; it has to be strained through *cheese-cloth*.) His trick? Highlight fresh summer ingredients that need only minimal cooking, and replace complicated sauces with quick vinaigrettes. And, above all, multitask—kitchen parlance for making your equipment work for you. Preheat the oven and boil a pot of water, and use them to cook all the components of your meal almost simultaneously. Lively tomato-and-onion tarts visit the oven for five minutes before they're drizzled with goat-cheese sauce, so they taste sun-warmed, not sun-dried. Bread-crumbed, mustard-brushed poussins are pan-seared before they're roasted to ensure a crispy skin and juicy meat. A sesame-dressed salad of blanched beans and sliced radishes provides the perfect crunchy counterpoint. And while you're prepping dinner, dessert, a hazelnut-enriched summer-berry crumble, is minding its own business in the oven. To make things even easier, we've prevailed upon Dufresne's father, Dewey, to pick the wines, just as he does at the restaurant. Ready, set, cook.

Photographed by
Richard Pierce

MENU FOR SIX

With wine recommendations from
Dewey Dufresne

Warm Red-and-Yellow Tomato Tart With Goat-Cheese Sauce

Mittnacht-Klack Tokay Pinot Gris
Clos St. Ulrich 1998

Roasted Poussins With Three-Bean Salad

Tasca d'Almerita Regaleali Rosato
1998

Summer-Berry-and- Hazelnut Crumble

Rosenblum Cellars Sonoma County
Late-Harvest Zinfandel 1995

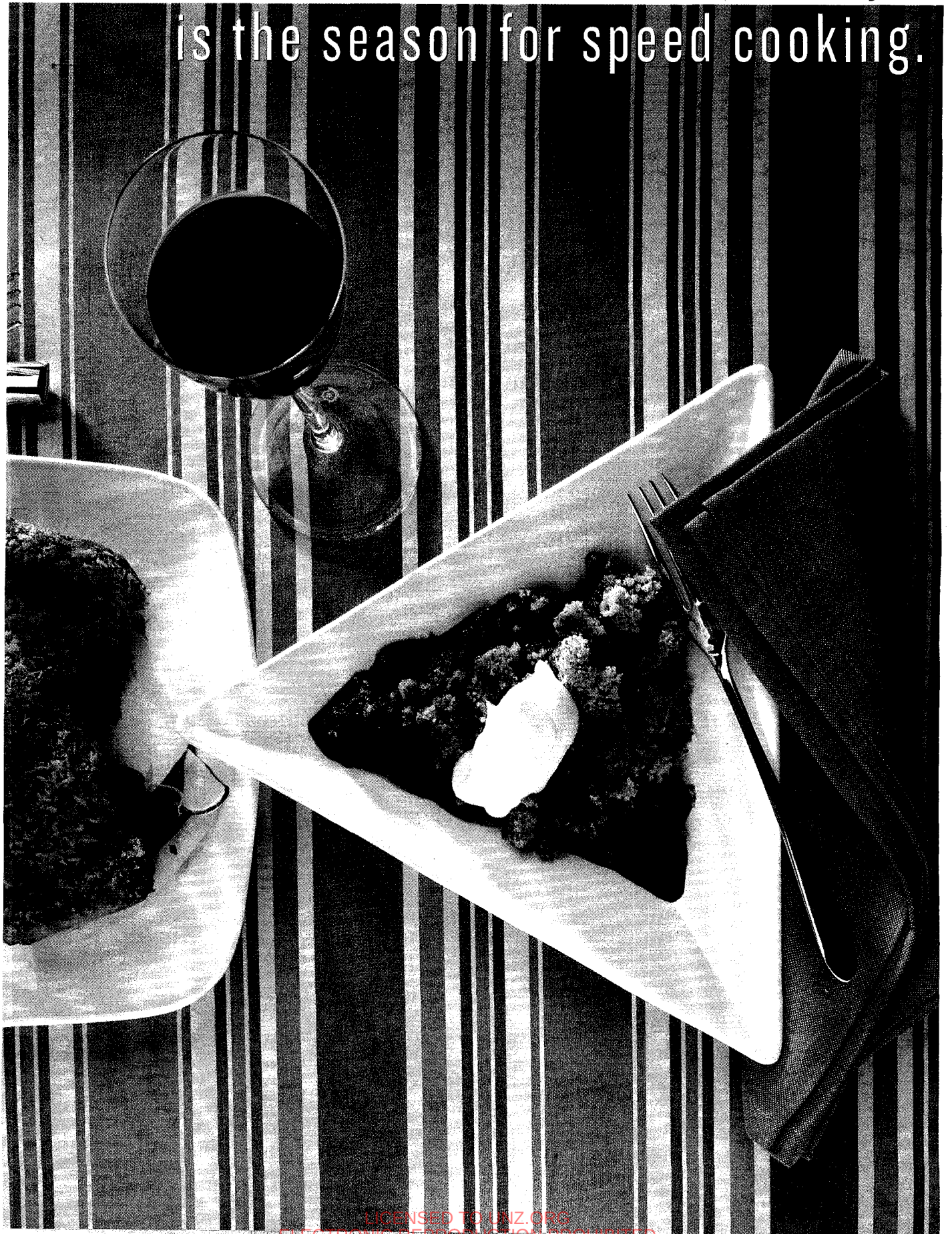


es

Speed needn't kill sophistication, as this elegant
menu by 71 Clinton's Wylie Dufresne proves.



Summer, with its farm-stand bounty,
is the season for speed cooking.



the recipes

Warm Red-and-Yellow-Tomato Tart With Goat-Cheese Sauce

Ingredients:

3 large Spanish onions, sliced very thin
Salt and freshly ground white pepper
2 tablespoons butter
Pinch of sugar

1 pound puff pastry (if frozen is used,
2 sheets, partially defrosted)
3 large yellow and 3 large red beefsteak
tomatoes

2 tablespoons olive oil
3 tablespoons basil chiffonade

Goat-cheese sauce:

8 ounces fresh goat cheese
1 cup milk
2 cloves garlic, crushed
1 sprig rosemary
Salt and cayenne

Basil oil:

3 cups packed basil leaves
¾ cup grape-seed oil
1 teaspoon salt

Directions: Preheat the oven to 425 degrees. Toss the sliced onions with salt and pepper. Melt the butter in a large sauté pan over medium heat. Add the onions and cook, covered, for about 10 minutes. Remove the lid and add a pinch of sugar. Increase the heat and cook until the onions are nicely caramelized, stirring occasionally, about 10 minutes. Remove onions from pan, and set aside on a plate to cool. Place puff pastry on a cutting board and, using a 4-inch ring, cut out 6 disks. Prick each with a fork and place on a baking tray lined with parchment. Place another sheet of parchment on pastry and an additional baking tray on top to keep pastry from rising too high. Bake until pastry turns golden brown, about 15 to 20 minutes. Remove top tray and parchment and allow tart shells to cool. Blanch tomatoes in 4 quarts of boiling water for 15 seconds each, and immediately give them to a large bowl of ice water. Peel, seed, and remove the interior ribs from each tomato. Cut tomatoes into ¼-inch dice. **Goat-cheese sauce:** Crumble goat cheese in mixing bowl. Place milk, garlic, and rosemary in a medium saucepan, and bring to a boil. Remove from heat and allow to sit, covered, for 15 minutes. Reboil mixture and strain milk onto crumbled cheese, whisking until completely smooth. Use additional milk or hot water to thin sauce if desired. Season with salt and cayenne.

Basil oil: Bring 2 quarts of water to a boil. Use about ¼ cup salt per quart of hot water. Drop basil into boiling water for 15 to 20 seconds, and immediately plunge basil into ice water to chill. Drain, and squeeze out as much water as possible. Cut basil into small pieces and place in a blender with oil and salt. Blend on high speed for 2 minutes. Allow to sit for 10 minutes. Strain purée through a sieve lined with cheesecloth. Discard the cheesecloth, and reserve purée that remains (it can be added to mayonnaise, pasta, or mashed potatoes).

Spread the caramelized onions on top of pastry shells. Mix the red and yellow diced tomatoes together in a bowl, and mound on top of the onions. Season with salt and pepper, then drizzle with olive oil. Bake tarts for 5 minutes or until they are warmed through. Place on six serving plates and garnish with basil chiffonade. Drizzle warm goat-cheese sauce and basil oil around tarts and serve.

Roasted Poussins With Three-Bean Salad

Poussin:

6 whole poussins, about 1½ pounds each,
butterflied by the butcher, all bones re-
moved except first joint of leg and wing

Salt and freshly ground white pepper

¾ cup grape-seed oil

½ cup French Dijon mustard

1½ cups Japanese (panko) bread crumbs

Salad:

12 ounces yellow wax beans

12 ounces haricots verts

4 cups shelled fava beans or peas

4 cups radishes, sliced thin

2 tablespoons snipped chives

Juice and zest of 2 lemons

3 tablespoons olive oil

1 tablespoon Asian sesame oil

3 tablespoons mint chiffonade

Poussin: Preheat the oven to 450 degrees. Season the birds on both sides with salt and pepper. Heat the grape-seed oil in two large ovenproof sauté pans, and sear poussins, skin-side-down, over medium-high heat for about 2 minutes. Place poussins in the center of the oven for about 6 minutes, until skin is crisp and brown. (If you don't have two big sauté pans, sear the birds in a skillet, then transfer them to a heavy cookie sheet preheated in the oven.) Flip birds over, cook for 2 to 3 more minutes or until juices run clear, and remove from oven.

Preheat the broiler. Brush the skin with Dijon mustard, and sprinkle the bread

crumbs over the mustard. Broil for about 30 seconds or until poussins are golden brown, taking care as they have a tendency to burn in patches.

Salad: Trim the wax beans and haricots verts. Cook each of the 3 kinds of beans separately in boiling, salted water for about 5 minutes, or until just tender. Drain and refresh in ice water. Drain again. Put the beans in a large bowl, and add the radishes and chives. In a small bowl, mix together the lemon juice, oils, and salt and pepper. Pour over vegetables, toss, and serve immediately.

Arrange the bean salad on six plates, and sprinkle mint and lemon zest on top. Place warm poussin on beans, and serve.

Summer-Berry- and-Hazelnut Crumble

2 pounds mixed blueberries, raspberries,
and blackberries, cleaned and picked over
½ cup butter, diced and chilled, plus extra
for coating the baking dish

1 cup sugar

Zest and juice of 1 lemon

1 cup flour

1 cup hazelnuts

½ teaspoon ground cinnamon

½ teaspoon ground ginger

Preheat the oven to 425 degrees. Butter a 1½-quart shallow baking dish. Add the berries, ½ cup of the sugar, and lemon zest and juice, and toss together.

Place the flour, remaining sugar, nuts, and spices in a food processor. Blend until the mixture resembles fine bread crumbs. Add the diced butter, and pulse until mixture forms large crumbs; do not over-process. Scatter the topping over the fruit, pressing it in lightly.

Bake until the crumble is golden brown, about 30 minutes. Cool briefly. Serve with crème fraîche flavored with hazelnut oil, or with hazelnut ice cream.

ORDER OF WORK

*To make this menu
in one hour:*

Preheat oven/Put water on to boil.

Caramelize the onions.

Assemble crumble and bake.

Simmer milk for goat-cheese sauce.

Bake puff-pastry disks.

Blanch beans, basil, and tomatoes
(all in the same pot, individually, in
this order).

Slice radishes and dice tomatoes.

Make basil oil.

Increase oven temperature; prepare
birds and put in oven.

Make goat-cheese sauce.

Assemble tarts.

Assemble three-bean salad.

Serve.

FOOD STYLING BY RORI SPINELLI; PROP STYLING BY GREGORY BERGHAUS. PREVIOUS PAGES:

ROUND PLATE FROM TROY; WHITE-WINE GLASS FROM ROOM; NAPKIN FROM THE TERENCE

CONRAN SHOP; FLATWARE FROM AD HOC SOFTWARES; SALT AND PEPPER SHAKERS FROM GLOBAL

TABLE; OBLONG PLATE FROM C.I.T.E.; ROSÉ GLASS FROM NICOLE FARHI. OPPOSITE PAGE: RED-

WINE GLASS FROM THE TERENCE CONRAN SHOP; TRIANGULAR PLATE FROM DEAN & DELUCA.



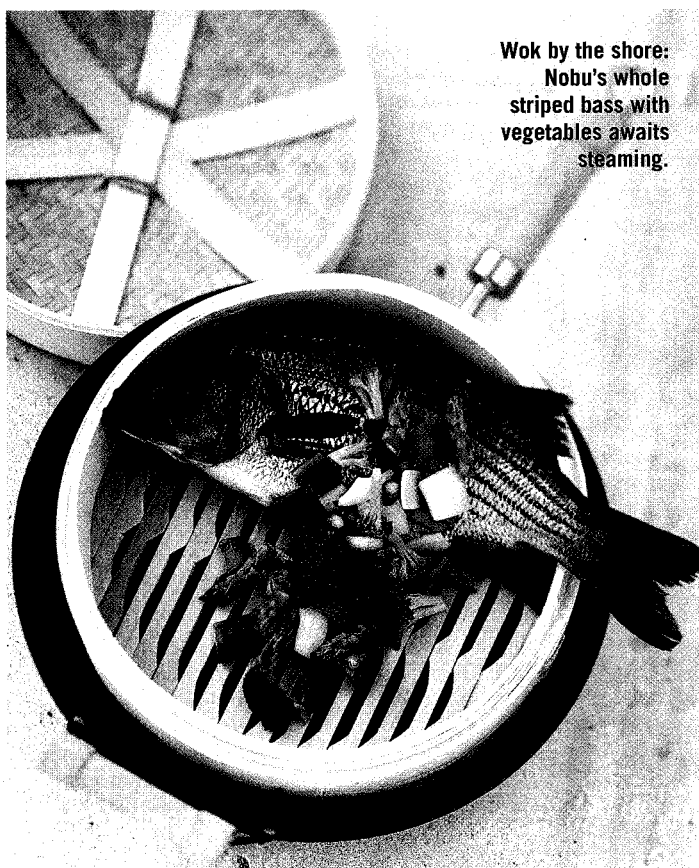
the sw

Shell fish: Esca's
bass baked in a
salt crust.

Eight fast, fantastic recipes from eight top chefs—using fish caught in local waters—prove that fish is the summertime champion.

m team

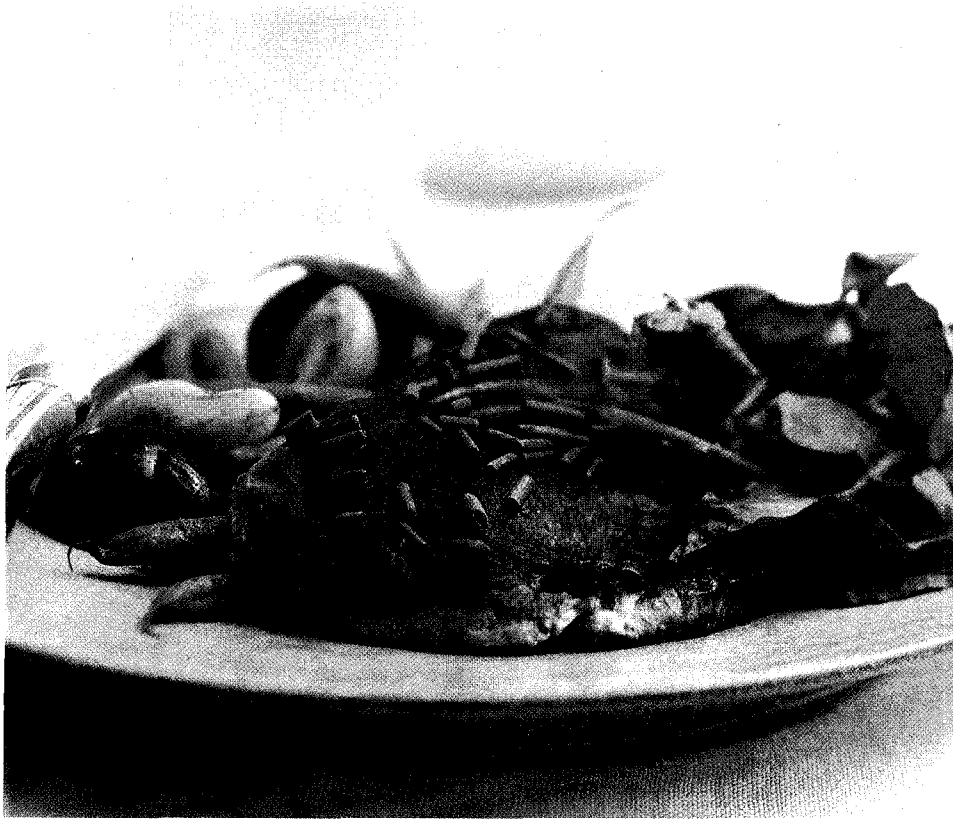
Humans, by and large, are afraid of fish, and we have been since before Roy Scheider had his showdown with the shark. Home cooks tend to view sea creatures as too complicated, too bony, too fragile, and, as an occupant of the fridge, way too stinky. When we come across a fish recipe that works, we keep returning to it, which must be how generations of mothers turned their kids against it (albeit with help from Mrs. Paul's). It's a shame, really, since fish is the perfect fast food: incomparably healthy, adaptable to countless cooking methods, and—best of all—genuinely, unequivocally fast. To make our case, we asked eight top chefs to share their techniques for preparing local fish: codfish fried in a beer batter. Black sea bass baked in a salt crust. Striped bass steamed in a wok. Tuna seared rare in a deconstructed Niçoise salad. A horseradish-spiked swordfish club sandwich. Scallops grilled over coals, and an applewood-smoked bluefish buried right among them. And a Greek seafood stew called plaki. The results are tantalizing proof that the catch of the day should be the staple of the season.



Wok by the shore:
Nobu's whole
striped bass with
vegetables awaits
steaming.

Photographs: opposite, Quentin Bacon; this page, Lisa Hubbard

**Rare treat: Le
Bernardin's seared
tuna paillard.**



the recipes

Seared Tuna Paillard Topped With a Salad of Baby Watercress, String Beans, and Olives

ERIC RIPERT
LE BERNARDIN

Serves six.

Vinaigrette:

- ½ teaspoon Dijon mustard
- ¼ teaspoon fine sea salt and pinch of
freshly ground white pepper
- 4½ teaspoons sherry vinegar
- 4½ tablespoons extra-virgin olive oil

Tuna:

- 36 string beans or haricots verts, trimmed
- 6 3-ounce ¼-inch-thick tuna steaks
- ½ cup extra-virgin olive oil
- Fine sea salt and freshly ground white pepper
- 1 tablespoon thyme leaves

- 3 tablespoons thinly sliced chives
- 15 Niçoise olives, pitted and halved
- 9 red cherry tomatoes, halved
- 9 yellow cherry tomatoes, halved
- 2 cups baby watercress (small leaves from
regular watercress may be substituted)
- 2 lemons, halved

Vinaigrette: Whisk together the mustard, salt, pepper, and vinegar in a mixing bowl. Add oil slowly in a steady stream, whisking constantly until combined. (May be stored tightly covered in the refrigerator for up to one week.)

Tuna: Blanch the beans in boiling salted water for 3 minutes. Immediately plunge them into ice water to stop the cooking. Heat two nonstick sauté pans over high heat. Using a pastry brush, coat each tuna steak with extra-virgin olive oil, season one side with salt and pepper and sprinkle the thyme leaves. Sear on seasoned side for 45 seconds, until barely cooked (top should still be rare).

Transfer each steak to a large chilled plate, cooked-side-down, and brush the tops with olive oil. Season with salt and pepper, and sprinkle with chives.

Arrange the beans, olives, and cherry tomatoes evenly around each tuna steak. Drizzle some extra-virgin olive oil over the vegetables. Season the watercress in a small bowl with salt and pepper, and toss with just enough vinaigrette to coat the salad. Squeeze a few drops of lemon juice over each tuna steak, and top with a small handful of the salad. Serve immediately.

Swordfish Club Sandwich With Horseradish Aioli

JOSEPH FORTUNATO
QUANTUM 56

Serves four.

- 3 tablespoons olive oil
- Grated zest of 1 lemon
- 2 shallots, finely chopped
- 4 4-ounce ¼-inch-thick skinless swordfish
steaks (cut to fit the bread)

Horseradish aioli:

- 1 egg yolk
- 1 teaspoon Dijon mustard
- Salt and freshly ground black pepper
- 1 teaspoon roasted-garlic purée
- ½ cup olive oil
- ½ cup canola oil
- 2 tablespoons lemon juice
- 2 tablespoons freshly grated horseradish

Sandwich:

- 8 slices of black-olive bread cut from
Pullman, boule, or peasant loaf
- 1 red tomato, sliced
- 1 yellow tomato, sliced
- 4 ounces mesclun greens
- 8 thin slices of pancetta, fried until crisp
- 1 ripe avocado

Combine the oil, lemon zest, and shallots in a shallow bowl, add the swordfish, and marinate for 5 hours or overnight.

Horseradish aioli: Blend together in a bowl the yolk, mustard, ½ teaspoon salt, and garlic purée. Slowly drizzle in the oils, whisking constantly until the aioli is thick. Stir in the lemon juice and horseradish, and season to taste with salt and pepper.

To assemble sandwiches: Grill each slice of bread on both sides and spread one side of each with the horseradish aioli. Lay out four slices, and place one slice each of red and yellow tomato, a quarter of the mesclun, and 2 slices of pancetta on each. Peel the avocado and discard the pit. Slice the avocado thin, and divide evenly among the four sandwiches.

Remove swordfish steaks from the marinade, and season with salt and pepper. Broil

FOOD STYLING BY RORI SPINELLI; PROP STYLING BY PHILIPPA BRATHWAITE. PREVIOUS PAGES: LEFT, PLATES FROM AD HOC SOFTWARES, KNIFE AND FORK FROM HENRO; RIGHT, WOK AND STEAMER FROM PEARL RIVER, ROSE LIMESTONE FROM MANHATTAN MARBLE. THIS PAGE, GLASS FROM TERENCE CONRAN SHOP. FOLLOWING PAGES: TOP LEFT, FISH PLATTER FROM BRIDGE KITCHENWARE, SLATE FROM MANHATTAN MARBLE; BOTTOM LEFT, LINEN FROM LISBETH & CO. HOME; RIGHT, PLATES FROM TAKASHIMAYA, NAPKINS FROM THE TERENCE CONRAN SHOP.

r sauté each steak for about minute per side and place ne swordfish steak on each andwich. Top with the remaining 4 slices of grilled live bread and slice in half n the diagonal.

Note: Cooking the swordfish 1st before the sandwich is served ensures that fish will e juicy and medium-rare.

Fish and Chips

CHRISTER LARSSON
CHRISTER'S AND
CHRISTER'S FISH & CHIPS

Serves six.

Canola oil for deep frying
2½ pounds fillet of fresh cod
Freshly ground white pepper

atter:

2½ cups cake flour
1 teaspoon salt
1 teaspoon baking powder
2 large egg whites, cold
12 ounces pilsner beer, cold

dd enough oil to half-fill a rge heavy-bottom saucepan : deep-fat fryer, and preheat : 400 degrees.

Remove skin and pin bones from the d. Slice the fish into 12 pieces, about 2 to ounces each. Season with pepper. t aside.

Mix the flour, salt, and baking powder in medium bowl. Beat the egg whites to stiff aks in a separate bowl. Add the beer to e flour mix, and whisk until smooth. Fold the egg whites.

Using tongs, dip each piece of fish in the tter to coat. Carefully place the fish in the t oil, holding each piece with tongs for a w seconds before releasing it so it doesn't ick to the fryer. Fry 2 or 3 fillets at a time r about 8 minutes, depending on their

thickness, until the batter is a rich golden brown. (Increase the heat if the temperature of the oil drops below 400 degrees, as the batter will become soggy if the oil is not hot enough.) Serve with chips, malt vinegar, and coarse sea salt.

Steamed Striped Bass With Vegetables and Spicy Garlic Sauce

NOBU MATSUHISA
NEXT DOOR NOBU

Serves two to three.

1 2-pound whole striped bass, gutted and scaled (sea bass can be substituted)

Salt and freshly ground black pepper

8 ounces assorted vegetables (asparagus, broccoli, haricots verts, onion, and green pepper) cut into uniform bite-size pieces

2 tablespoons olive oil

1 clove garlic, sliced thin

1½ tablespoons chili-garlic paste (Lee Kum Kee brand; available in Asian markets)

½ cup flamed sake (heat sake, then light with a match to burn off alcohol until flame goes out)

¼ cup light soy sauce

1 teaspoon sesame seeds

Score the fish diagonally three times on each side with a sharp knife, and season with salt and pepper. Place the fish on a plate and put in a bamboo or other steamer (covered) over medium heat for 12 to 15 minutes.

While the fish is cooking, blanch the asparagus in boiling salted water for about 45 seconds. Drain and plunge asparagus into a bowl of ice water. Repeat with the broccoli (about 45 seconds) and

haricots verts (about 30 seconds).

Heat oil in a sauté pan over a medium-high flame, add the garlic, and sauté until it's golden. Remove the garlic from the oil and reserve. Add onions and peppers, and sauté until onions are translucent, then add the blanched vegetables. Add the chili-garlic paste, and continue to sauté briefly. Add the flamed sake and soy sauce, and season to taste with salt and pepper.

Arrange the fish on a large plate, and top with the vegetables. Pour the remaining sauce over the top, and garnish with sautéed garlic and sesame seeds. Serve with rice.

Note: If you don't have a large steamer, put 1



In the news: Fish and chips from Christer's

Swimming Lessons

ore than almost anything else, the quality of fish depends on s freshness. When you buy it, steer clear of prepackaged fish. fact, the best way to buy fish is to befriend a fisherman—or least a reliable, knowledgeable fishmonger, whom you can ajole into cutting fillets from whole fish or steaks to order. onsult with him, flatter him, cherish him. He's the only thing anding between you and a foundering flounder. That said, ere are some basic guidelines you can follow yourself, in a nch.

Buy fish the same day you're planning to eat it. Unlike with eak and wine, there's nothing to be gained with age.

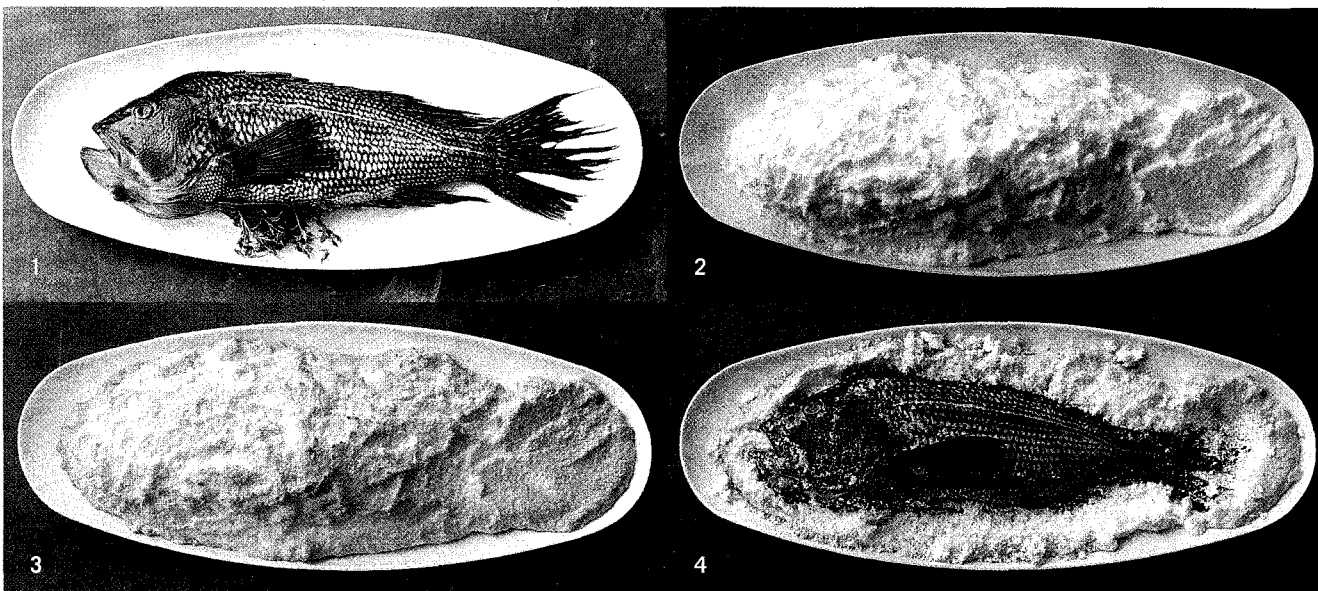
Sniff. Fish, ironically, should not smell "fishy."

Inspect. The skin should have a sheen; the scales should be nooth and undamaged. And the gills of a whole fish should be ight red. Lift them up and take a peek.

Touch. The flesh should be firm and spring back. You don't want to leave a dent.

The colder, the better. Bring a cooler to the market during the summer, and when you get home, stick the fish in the coldest part of the fridge. (Rest assured, the Brooklyn Lager will survive somewhere else.)

Buy in season. Right now, that means monkfish, mackerel, skate, herring, and too many more species to mention. You might want to consult an expert. (It's not like we didn't warn you.) New York is blessed with a surfeit of reputable, high-quality fish stores and fish departments in gourmet stores, and on Long Island, Artie Hoerning of the South Shore Fish Market (4257 Austin Boulevard, Island Park; 516-889-0692) brokers the local catch from day boats. You can't do better than that without your own rod and reel.



Bass Profundo

Don't let Mario Batali's salt-crust baking procedure scare you off. The shell seals in moisture and flavors, and the fish steams without drying out. Because the salt hardens around the fish and is removed before serving, the flesh doesn't end up unusually salty. (Some diners even find they have to add salt.) It also makes a highly dramatic presentation. Ask a favorite guest to break the crust.

Whole Fish Baked in Salt Crust

MARIO BATALI AND DAVID PASTERNAK
ESCA

Serves six.

- 6 egg whites
- 3 cups kosher salt
- 1 bunch fresh thyme
- 1 whole 4-to-5-pound black sea bass (other firm fish, such as porgy, may be substituted), cleaned, gutted, and scaled
- 6 tablespoons extra-virgin olive oil
- 1 lemon, cut into wedges

Preheat the oven to 450 degrees. Whisk egg whites till they form soft peaks, and fold in salt. 1. Place thyme in body cavity of fish, and set the fish aside. Spread 4 tablespoons of egg-white mixture on a large oven-safe platter. (This will be the serving plate.) 2. Place fish on platter and spoon remaining egg-white mixture over top. 3. Place the platter in the oven, and bake for 25 to 30 minutes. Remove from oven and allow to rest for 10 minutes. 4. Using a wooden spoon, strike crust to crack. Carefully remove pieces of salt crust from top of fish and divide meat among six plates. Serve with your best extra-virgin olive oil and lemon wedges. A great accompaniment would be a plate of marinated roasted peppers.

inch of boiling water in a large roasting pan. Invert a saucer in the bottom to support the fish plate, and cover with foil.

Grilled Foil-Wrapped Bluefish

RICK MOONEN
OCEANA

Serves six.

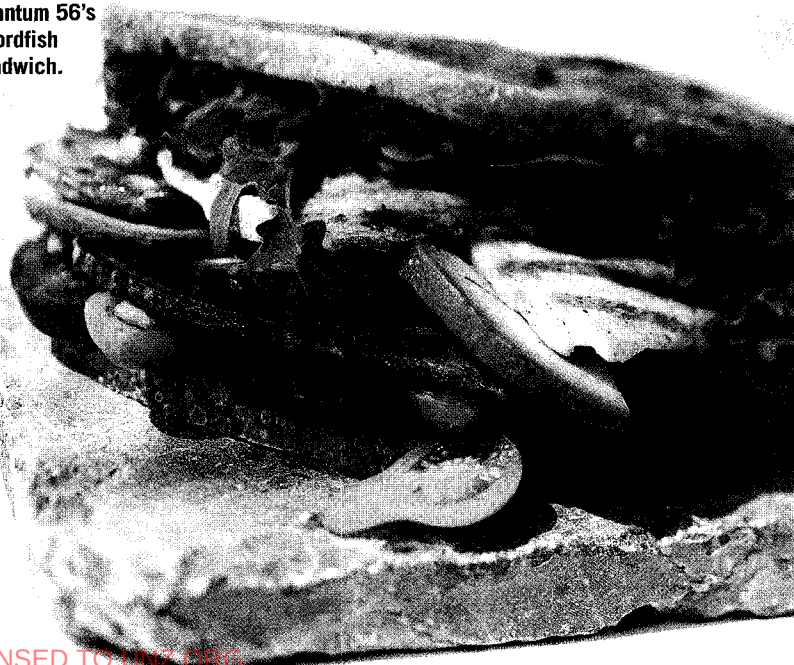
- 3 medium red onions, peeled and sliced thick
- 6 plum tomatoes, ends trimmed, sliced in thirds
- 3 cloves garlic, peeled and sliced thin
- 1 tablespoon thyme leaves
- Kosher salt and freshly ground white pepper
- $\frac{1}{2}$ cup extra-virgin olive oil
- $\frac{1}{2}$ cup chopped shallots
- $\frac{1}{2}$ cup capers, strained
- $\frac{1}{2}$ cup Dijon mustard
- 1 tablespoon green peppercorns

- $\frac{1}{4}$ cup prepared horseradish, drained
- $\frac{1}{2}$ cup chopped fresh dill
- $\frac{1}{2}$ cup chopped fresh parsley
- $\frac{1}{4}$ cup soy sauce
- 2 teaspoons lemon juice
- 6 6-ounce day-boat bluefish fillets, skinned and dark meat removed
- Applewood or cherrywood chips, soaked in water

Prepare a medium-hot grill (if cooking indoors, preheat a cast-iron sauté pan until it is very hot). Arrange the onion and tomato slices in one layer on a cookie sheet or in a roasting pan, and sprinkle with garlic and thyme. Season with salt and pepper and drizzle with the olive oil. Allow to marinate for 30 minutes.

Remove tomato and onion from the marinade, allowing excess oil to drip off, reserving marinade. Place the slices over the hc

Swank club:
Quantum 56's
swordfish
sandwich.



bals and cook until charred (tomatoes and onions will char in the dry pan as well). Return the slices to the marinade, and set aside until ready to serve. (May be prepared in advance up to this point; cover and refrigerate in the marinade overnight, allowing them to return to room temperature before serving.) Maintain the grill heat for the fish fillets.

Combine in a food processor the shallots, capers, mustard, peppercorns, and horseradish, and process until puréed. Add the oil and parsley, and pulse a few times to combine. Set aside.

Mix the soy sauce and lemon juice in a small bowl, and brush each fillet generously on both sides with the mixture. Cut 2 pieces of aluminum foil, approximately 5 inches square, to make six 2-layer packets. On the middle of each double-layered square, arrange equal amounts of tomato and onion, and drizzle with remaining marinade. Top with one seasoned sea scallop fillet, and spread equal portions of the shallot-caper mixture over each fillet. Bringing two sides of the foil together above the fish, seal and roll down close to the food. Pinch the ends closed, and fold once or twice to seal tightly.

Move the coals to one side of the grill. Transfer the foil packets to the grill away from hot coals, cover the grill, and cook for 5 minutes. Add some wet cherry or apple chips to the hot coals. Open the packets, move the grill, and continue cooking for 3 to 4 minutes.

(Alternatively, preheat the oven to 500 degrees, and place the packets in the oven for 18 minutes. Open and continue cooking for 4 to 5 minutes to brown.)

Plaki

PETER SPYROPOULOS
AVRA

Serves four.

- 4 8-ounce fillets of local striped bass from Long Island, skin left on
- Salt and freshly ground black pepper
- 4 tablespoons olive oil
- 4 sweet Vidalia onions, sliced
- 4 medium Idaho potatoes, peeled and sliced into large medallions
- 4 tomatoes, sliced
- 4 tablespoons capers
- 4 tablespoons chopped fresh thyme
- 4 tablespoons chopped fresh oregano
- 6 cups fish stock
- 4 tablespoons chopped fresh scallions
- 4 tablespoons chopped fresh dill

Preheat the oven to 500 degrees. Score the fish with a sharp knife, and season with salt and pepper. Heat the oil in a large sauté pan; add the fish, skin-side-down, and brown over high heat, about 3 to 4 minutes. Turn the fish over, and add the onions, potatoes, and tomatoes, and continue cooking for about 5 minutes. Add the capers, thyme, oregano, and fish stock.

Transfer the mixture to a large casserole and bake, uncovered, for about 20 minutes. Remove from the oven, sprinkle with the scallions and dill, and serve.

Grilled Sea-Scallop Salad With Orange-Miso Vinaigrette

ED BROWN
THE SEA GRILL

Serves four.

Sauce:

- 2 tablespoons orange-juice concentrate
- 1 tablespoon light miso paste
- 1 teaspoon rice vinegar

- 1 small red onion, peeled, halved, sliced thin
- 2 teaspoons extra-virgin olive oil
- 1½ teaspoons freshly squeezed lemon juice
- Salt and pepper to taste

Prepare a grill to medium-high heat, or to low embers if using a live fire.

Sauce: Combine the orange-juice concentrate, miso, vinegar, and Tabasco in a bowl, then gradually whisk in the oil to emulsify. Just before serving, season to taste with salt and pepper. Stir in the chives, red bell pepper, and mint.

Scallops: Coat the scallops lightly with oil.



On the stick: The Sea Grill's scallops with orange-miso dressing.

- ½ teaspoon Tabasco sauce
- ½ cup canola or grape-seed oil
- Salt and freshly ground black pepper
- ½ bunch chives, minced
- ½ red bell pepper, seeded, cut in ¼-inch dice
- 2 tablespoons fresh mint, chopped coarsely

Scallops:

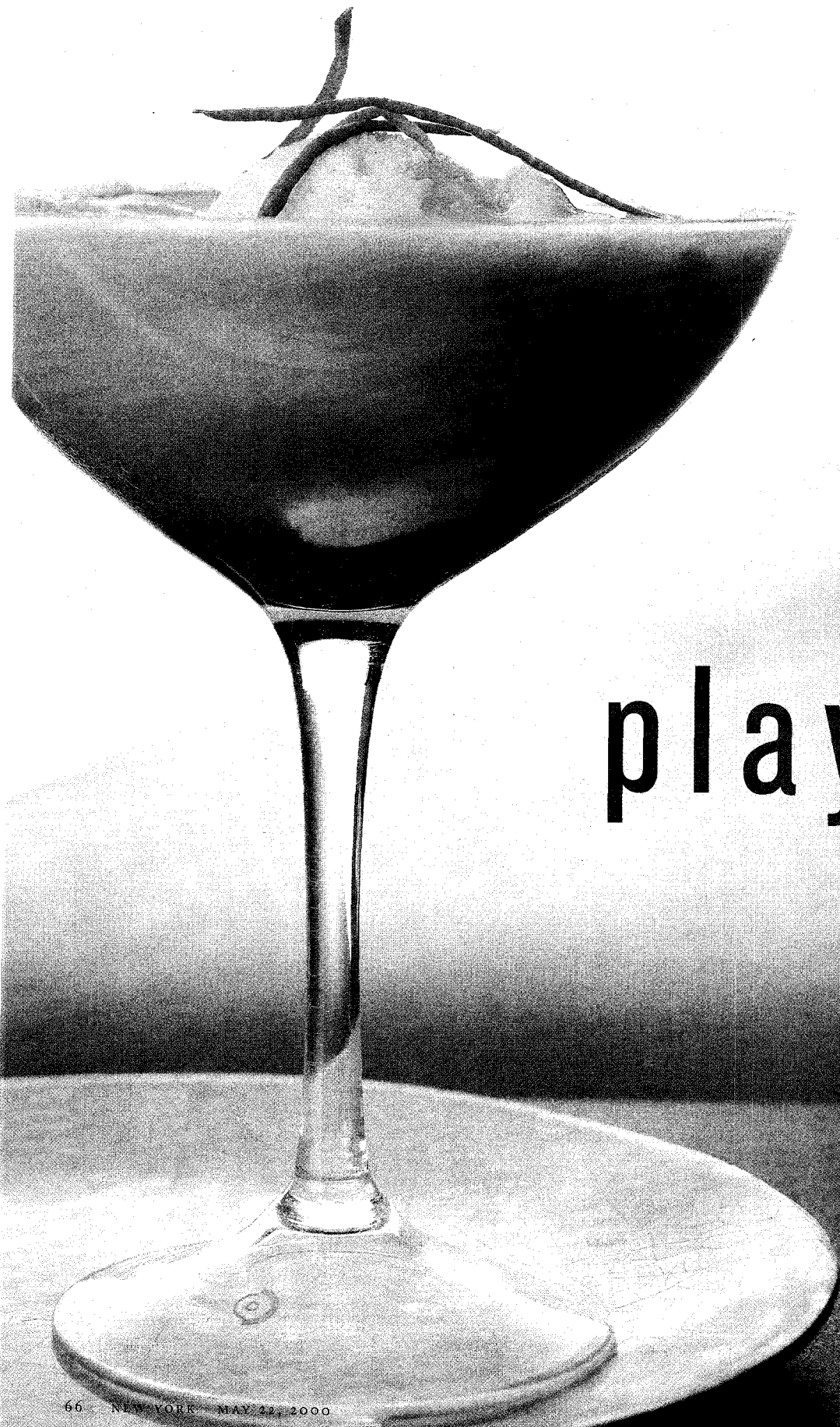
- 2 pounds large sea scallops
- 1 teaspoon olive oil
- Salt and freshly ground black pepper

Salad:

- 2 large bunches baby arugula, washed and spun dry

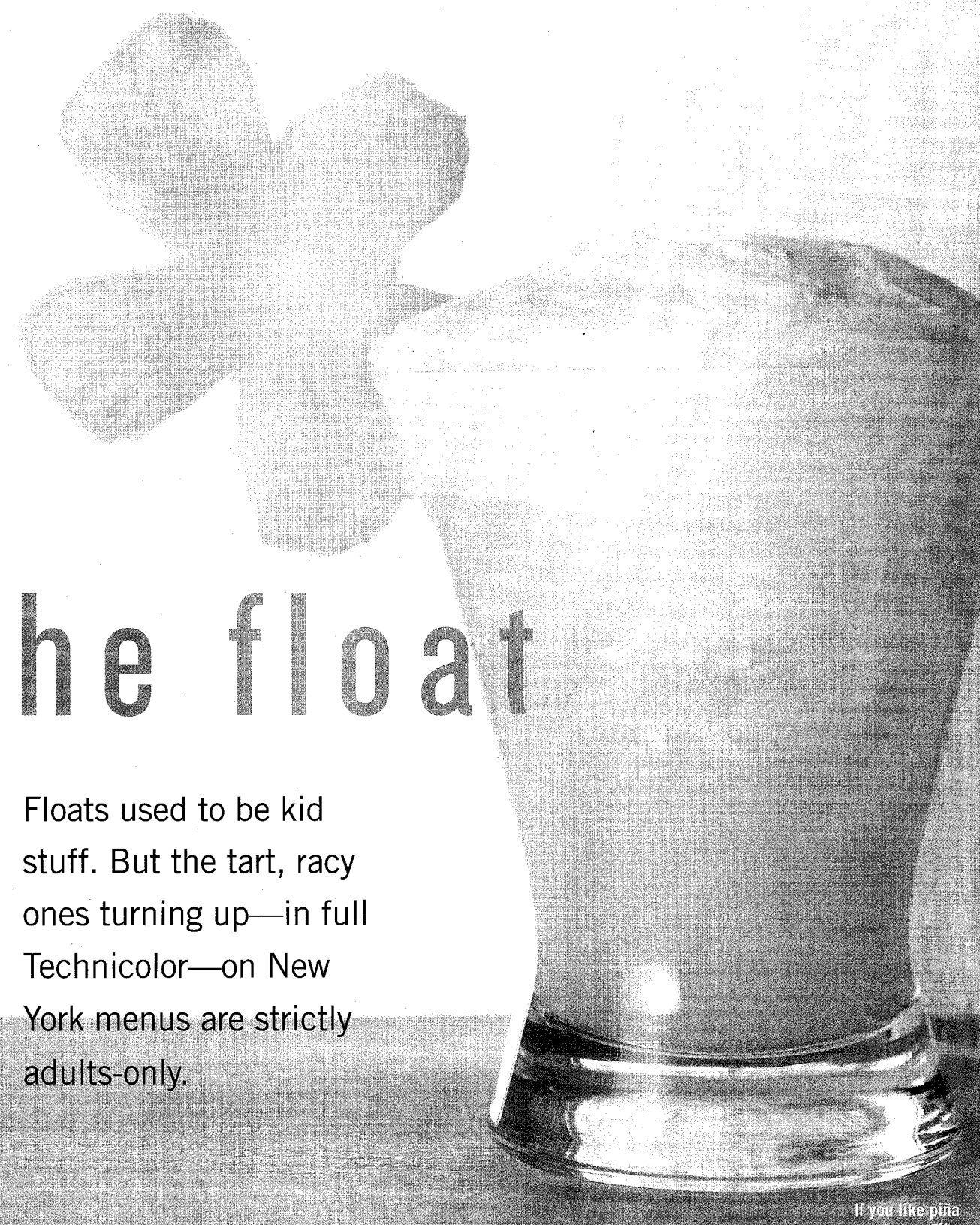
Skewer 4 scallops at a time, using 2 skewers for each. Place skewers on the grill, and cook for 1½ minutes; turn 45 degrees to form grill marks, and cook 1 minute more. Turn the scallops over, and repeat the procedure.

Place the arugula and most of the onions (reserving the remaining onion slices for garnish) in a large bowl. Toss the salad with the oil and lemon juice, and season to taste with salt and pepper. Divide salad among four plates, place 4 scallops around each of the salads, drizzle sauce around and partially over scallops, and top with the reserved onions.



playing

Urbane champagne:
Fifty Seven Fifty
Seven's bubbly float
with coconut sorbet.

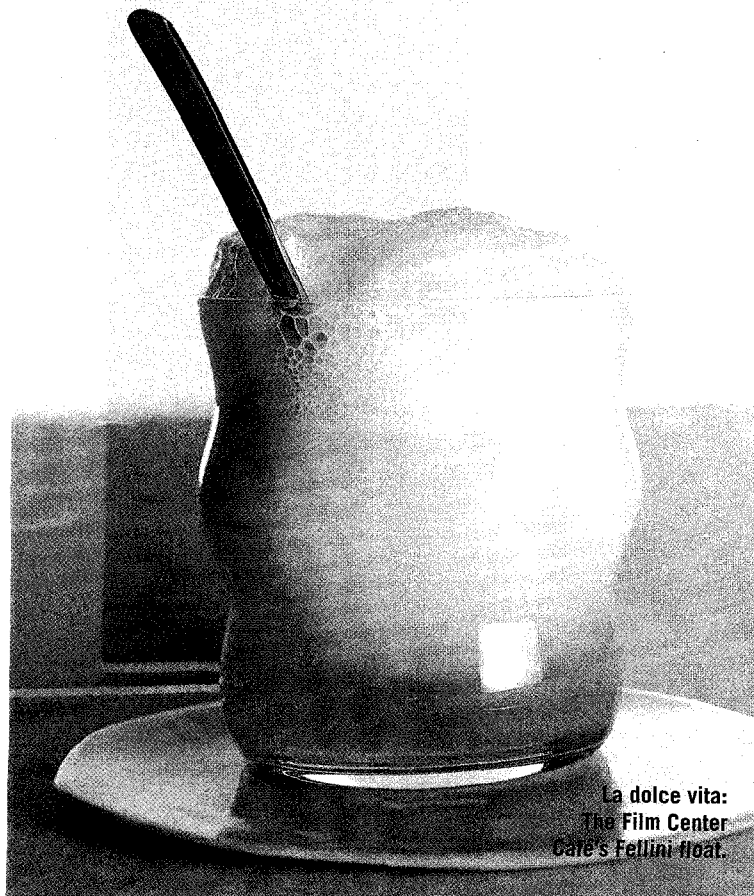


he float

Floats used to be kid stuff. But the tart, racy ones turning up—in full Technicolor—on New York menus are strictly adults-only.

Photographed by Gabriella Imperatori-Penn

If you like piña
coladas: Fifty
Seven Fifty Seven's
pineapple-rum float.



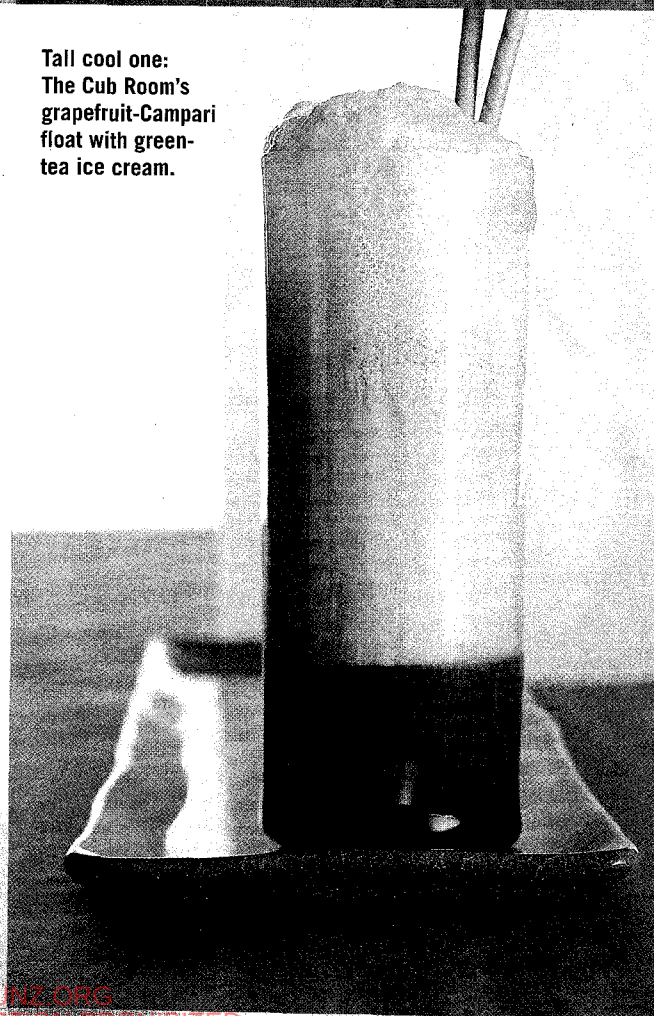
La dolce vita:
The Film Center
Cafe's Fellini float.



Tall cool one:
The Cub Room's
grapefruit-Campari
float with green-
tea ice cream.



Cuba libre, à la
mode: Quantum
56's rum-and-
Coke float.



There's a lot to be said for the classic float: a scoop of vanilla ice cream in a glass of root beer, its delicious chemistry evoking ice-cream parlors and innocence, Main Street on the Fourth of July. And that's pretty much where the float stayed. Recently, however, chefs around the city have lifted the float from its Norman Rockwell setting and brought it into the new millennium, but with a difference. These new floats are colorful, sophisticated, and—sacrilege!—alcoholic. “These are grown-up floats,” says Henry Meer, owner of the Cub Room, which created a Campari-and-grapefruit float topped with green-tea ice cream. “It’s a great dessert without the heaviness of pastry or chocolate.”

At Fifty Seven Fifty Seven, pastry chef Christophe Toury has imagined a whimsical armada of concoctions, featuring flavors far from the soda-fountain original. His champagne float is as

exotic as a tropical island—coconut ice cream and champagne, with a dash of orange, lime, and flame-red grenadine, making a miniature foaming volcano in a champagne glass. His Sour Apple Pucker float, based on a new Day-Glo-green flavored schnapps from De Kuyper and topped with apple sorbet, is an elaboration of one of his best-selling cocktails.

Ann-Michele Andrews, the pastry chef at Judson Grill, devised a float that Norman Rockwell might have had an easier time getting his mind around: chocolate ice cream, chocolate syrup, and seltzer, fortified with a shot of Jack Daniel’s.

“I worked in an ice-cream store for eight years while I was in school,” says Dalia Jurgensen, the author of *Quantum 56’s* rum-and-Coke float. “It reminds me of when we were younger.” All the years have added is wit—and a dash of something harder.

the recipes

Each recipe serves one.

Sour Apple Pucker Float

FIFTY SEVEN FIFTY SEVEN
CHRISTOPHE TOURY

- 2 ounces De Kuyper Sour Apple Pucker
- 2 teaspoons lime juice
- 1 tablespoon simple syrup (recipe below)
- 2 small scoops apple sorbet (available at Ciao Bella, 27 East 92nd Street)
- ½ cup Perrier

Mix Sour Apple Pucker, lime juice, and simple syrup in a pitcher. Scoop sorbet into a large martini glass, add the Pucker mixture, and top with Perrier.

Champagne Float

FIFTY SEVEN FIFTY SEVEN
CHRISTOPHE TOURY

- 2 tablespoons orange juice
- 2 teaspoons lime juice
- 2 teaspoons simple syrup (recipe below)
- 2 small scoops coconut sorbet (available at Ciao Bella)
- 1½ teaspoons grenadine
- ½ cup champagne

Mix juices and simple syrup in a pitcher. Scoop sorbet into a large martini glass, and add the grenadine. Pour the juice mixture over the sorbet, and top with champagne.

Pineapple-Rum Float

FIFTY SEVEN FIFTY SEVEN
CHRISTOPHE TOURY

- 2 ounces pineapple juice
- 1½ ounces Malibu rum
- 1 tablespoon simple syrup
- 2 small scoops vanilla ice cream
- 3 ounces Perrier

Mix pineapple juice, rum, and syrup in a

pitcher. Scoop vanilla ice cream into a large martini glass. Add the fruit juice mixture, and top with Perrier.

Chocolate-Ice-Cream Float

JUDSON GRILL
ANN-MICHELE ANDREWS

- 3 scoops chocolate ice cream (about 6 ounces)
- ½ cup chocolate syrup (recipe below)
- 1 ounce Jack Daniel’s
- 8 ounces seltzer

Place two scoops of ice cream into a pilsner glass. Pour the chocolate syrup over the ice cream, followed by the Jack Daniel’s and seltzer. Stir until well blended. Add the remaining scoop of ice cream to the glass.

Chocolate Syrup

- 1 cup sugar
- ½ cup Valrhona cocoa powder

Combine sugar, cocoa powder, and ¾ cup water in a medium saucepan. Bring to a boil, lower heat, and simmer for 10 minutes. Makes about 1½ cups, enough for 4 servings. (Leftover syrup may be stored in the refrigerator for a week.)

Rum-and-Coke Float

QUANTUM 56
DALIA JURGENSEN

- ¾ cup grenadine
- ½ cup bar sugar
- 2 scoops rum-raisin ice cream
- 8 ounces Coca-Cola
- 1 tablespoon Myers’s dark rum

Dip the rim of a tall glass in the grenadine,

then in the bar sugar to coat. Pour the Coca-Cola and rum into the glass, and top with the rum-raisin ice cream.

Fellini Float

FILM CENTER CAFÉ
ENRICO MALTA

- 2 ounces Frangelico
- 2 ounces Bacardi light rum (optional)
- 6 ounces seltzer
- 3 scoops hazelnut gelato (available at Ciao Bella)

Combine the Frangelico and rum (if used) in a highball glass. Add the seltzer, and top with scoops of hazelnut ice cream.

Grapefruit-Campari Float With Green-Tea Ice Cream

THE CUB ROOM
KENG LEONG AND HENRY MEER

- 8 ounces grapefruit juice
- 2 ounces simple syrup (recipe below)
- 2 ounces Campari
- 4 to 6 ounces seltzer
- 2 scoops green-tea ice cream (available at Ciao Bella)
- Mint leaves for garnish

Mix the grapefruit juice, simple syrup, and Campari in a tall glass. Add seltzer to taste. Top with ice cream. Garnish with mint leaves.

Simple syrup: Combine 1 cup granulated sugar and 1 cup water in a saucepan. Bring to a boil for a few seconds. Set aside to cool.

Note: One ounce equals 2 tablespoons.

FOOD STYLING BY RORI SPINELLI; PROP STYLING BY JULIE FLYNN. PREVIOUS PAGES: LEFT, GLASS FROM THE TERENCE CONRAN SHOP, TRAY FROM BARNEYS NEW YORK; RIGHT, GLASS FROM CRATE & BARREL. OPPOSITE PAGE: TOP LEFT, GLASS FROM MOSS, SAUCER FROM NICOLE FARHI, SPOON FROM CRATE & BARREL; TOP RIGHT, GLASS AND PLACE MAT FROM THE TERENCE CONRAN SHOP, SPOON FROM ELSA PERETTI FOR TIFFANY & CO.; BOTTOM LEFT, GLASS FROM AD HOC SOFTWARES; BOTTOM RIGHT, GLASS FROM NICOLE FARHI, TRAY FROM GLOBAL TABLE.

the dinner da

Elegantly choreographed, meticulously stage-managed, played with finesse and humor, a fête is a performance. Party artists Han Feng, Simon Doonan and Jonathan Adler, Nina Griscom, and Clodagh share stage secrets. Text by Maura Egan

Han Feng fashion designer

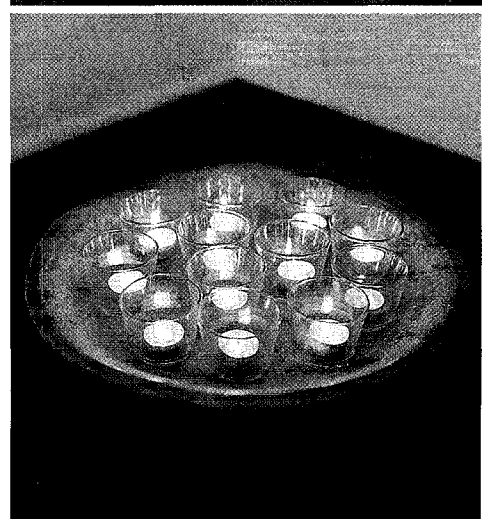
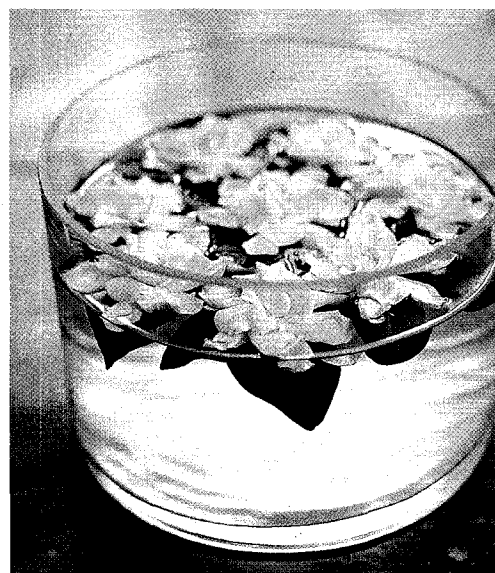
"People always thought I knew how to cook because I was Chinese," says clothing designer Han Feng. "They would want me to cook for them. I met a lot of my friends through food." Nowadays, her career and her social life are nearly seamless. Her parties are as much an expression of herself as her clothing, and both tend to inspire rhapsody. "I would say Han Feng gives you a way to be who you are," says performance artist Anna Deavere Smith. "I've always joked with her that she should dress her guests, and then it would be perfect!" **Lives of the party:** Opera diva Jessye Norman, actress Susan Sarandon, designer Norma Kamali, restaurateur Anne Rosenzweig. "It's like a fabulous club," says caterer David Ziff. "She brings eclectic people together—fashion people, photographers, musicians, food and media people." "There are always interesting people," echoes Susan Sarandon. "Often of opposing philosophies."

That's entertainment: Feng's decoration—and even her cooking—is laden with hidden meanings, codes to be deciphered. Near the entryway of her spare, elegant flower-district loft is an arrangement of rocks and pebbles, which she imported from a beach. "In Chinese, there is a saying: 'See the rock, feel the mountains,'" says Feng. "It's a nice reminder in the city." At an engagement party, the table setting included live goldfish, two to a bowl, signifying love (no, they weren't meant as hors d'oeuvres). For her mother's 65th birthday, she served a meal featuring long noodles—long life, of course.

Hostess gifts: "She has grace under fire," says Sarandon. "I once went over with my children and she taught us how to make dumplings in one of those teeny little kitchens. She doesn't seem to get the least bit harried or crazy or anything, because the rest of her apartment is just completely calm and serene."

Table manners: Feng sets her table with an array of china, glassware, and silver of disparate provenance, all of which seem, mysteriously, to have been made for each other: Jade napkin holders from Henri Bendel, plates with a Chinese-country motif that she found at a flea market, set against gold-rimmed glasses from Morocco, all lit by candles set in bamboo candleholders from Japan. "Her sense of style is so organic to who she is," says Sarandon. "Her food is an extension of that, too. She's constantly experimenting and improvising—the way you would hope as an actor you could do."

Feng fatale: Clockwise from top right, Feng (wearing one of her own designs) adds a finishing touch to her East-meets-West table—a fishbowl, which holds live goldfish. Orange-yellow rose petals Feng scatters on the table contrast with her jade napkin rings. Feng's enormous collection of Chinese teapots is employed countless ways in her loft; here, they're vases, holding three roses. Votive candles are arrayed in a massive stone bowl, one of several such arrangements around the room; electric light isn't welcome at Feng's dinners. Feng likes to float flowers—here, they're gardenias—in large glass bowls set on the floor.



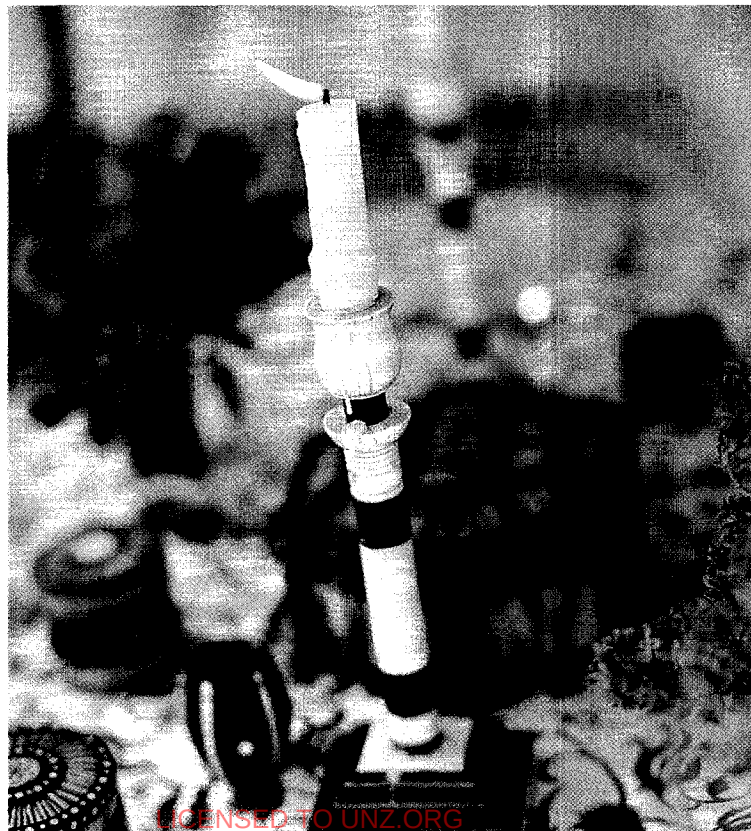
LE

Photographed by Andrew Bordwin



MAY 22, 2000 NEW YORK 71

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Nina Griscom

Nina Griscom wants you to know that she is *not* a socialite: "I hate that word. I like food, and I have a lot of friends, and I bring them together." Actually, that's putting it rather mildly. Her themed tent parties at the turn-of-the-century Southampton beach house she shares with her husband, noted plastic surgeon Dr. Dan Baker, are the stuff of A-list legend. More often, she serves lunch or dinner on her terrace, with an easy grace that makes you forget that a butler serves the drinks.

That's entertainment: "I like theme parties because it shakes up the norm," says Griscom. "People will let their hair down more when they are sitting on pillows." She likes to keep the guest list to about 80. "You don't want it to become a charity event," says Griscom. Inspirations can come from her travels—she'd been to Morocco several times before reliving the experience on her lawn. And sometimes, all it takes is a tent. "A friend has these embroidered tents from India. I may pitch them and get some sisal flooring and fans and have some kind of Asian-inspired party this summer. I'm still experimenting, though. I have this one with salmon-colored mosquito netting that I have pitched. I just might keep it up for the summer for my own family to eat in. I could see a really interesting Chinese lantern and this could lead to a party idea."

Lives of the party: Felix Rohatyn, Ahmet Ertegun, Al-

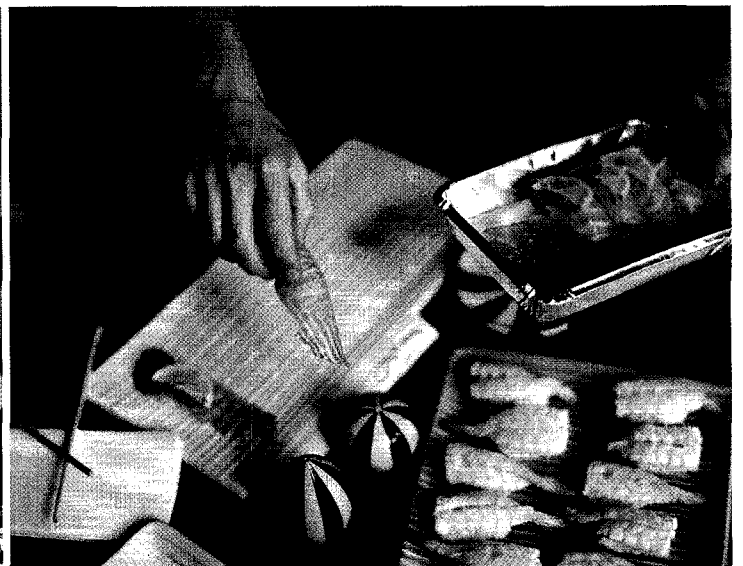
fonse D'Amato, Patricia Duff, Jay McInerney, Vera Wang, Billy Norwich, Matt Lauer, and many, many, many others. "Nina is the only Park Avenue hostess I know whose world extends way beyond the 10021 zip code," says Jay McInerney. "Whether I've been invited for Sunday dinner in the kitchen or a grand soirée for 7,000 of her closest friends, I always approach her parties with a keen sense of anticipation and I always leave them very reluctantly."

"My favorite guests are Ahmet Ertegun and Alfonse D'Amato," says Griscom. "They're fun, they enjoy themselves, and they're game for anything. Plus they'll dance; a lot of these guys don't."

Affairs to remember: Her Moroccan party three summers back featured belly dancers and carpets borrowed from their Park Avenue apartment. As a near-hurricane raged outside, almost blowing down the tent, shirtless waiters in fezzes served drinks. Her Cuban-themed affair last summer featured a flock of live parrots under the tent—though, wisely, not positioned directly over the diners. Designer Vera Wang, for one, was swept away by the experience. "Her husband comes in looking like Che Guevara," says Wang. "Dr. Baker! He had this black beret on, green army fatigues, and a big mustache. He was so seductive. I said I'd follow him anywhere. Someone from *Women's Wear Daily* must have overheard. And they printed it!"

Photographed by Quentin Bacon

Social study: Clockwise from top left, Griscom serving a selection of cocktails (bull shots, margaritas, and sidecars are favorites; her butler is an accomplished mixologist) on the porch of her turn-of-the-century Southampton home. During the summer, the porch is in constant use. "When we are in the country, we don't like to eat out," she says. "The restaurants are packed, and the traffic is terrible. Why have this big house and have the family out here and eat out?" Griscom is careful, however, not to let cocktail hour go on too long. Cold tomato soup with croutons is served in a miniature tureen from her extensive collection of china; salt and pepper mills from Asprey & Garrard are put at every place setting. Griscom's 7-year-old daughter, Lily, helps organize the flowers. Griscom's table is a kind of record of her travels. The blue-and-white tablecloth she found on a trip to Jaipur, India. The ebony-and-ivory decorative boxes, set with porcupine quills, are from one of her favorite collections.



Photographed by Quentin Bacon



Jonathan Adler and Simon Doonan potter and Barneys New York creative director

Simon Doonan's madcap tableaux in Barneys' windows often made passersby laugh out loud. Jonathan Adler's home furnishings, on display at his store on Broome Street and a new one in East Hampton, are more subtly witty. But dinner at the apartment they share on East 9th Street demonstrates that their creative skills extend far beyond pottery and mannequins—although not, it must be reported, into the kitchen.

That's entertainment: The whimsicality that Doonan and Adler bring to their professional lives is given freer—much freer—rein at home. "We entertain like college kids," Adler says. "We don't really cook. Simon leans toward almost a macrobiotic diet, unintentionally, when he cooks. And I think it tastes like dirt, so we don't cook that much. It's always takeout from Cafe Spice, Japonica, and fried chicken from Mama's Food Kitchen. Then we spread it out in front of the television." TV, though, isn't the real centerpiece at a Doonan-Adler fête. "They're both so funny," says *Talk* contributor and noted hostess Nell Campbell. "A witty person complements anybody. But to have two funny people together, I mean, you've won the lottery."

Lives of the party: John Bartlett and Mark Welsh, Susanne Bartsch, Nell Campbell, Hamish Bowles, Jason Weisenfeld.

Table manners: "If I were not a potter," says Adler, "we would eat out of the cartons, but we usually serve on my hand-thrown Brasilia dinnerware, because the stackable plates can double as lids. Couture tupperware for leftovers."

Dinner theater: For Adler and Doonan, the Oscars, the Super Bowl, even a new episode of *Friends* or *Will and Grace* is reason enough for a dinner. "We cram

any necessary conversation during the commercial breaks," lies Adler. In fact, *they* are the theater. "This endless badinage, this nonstop dissing repartee between the two of them, is incredibly funny," says *Vogue's* Hamish Bowles.

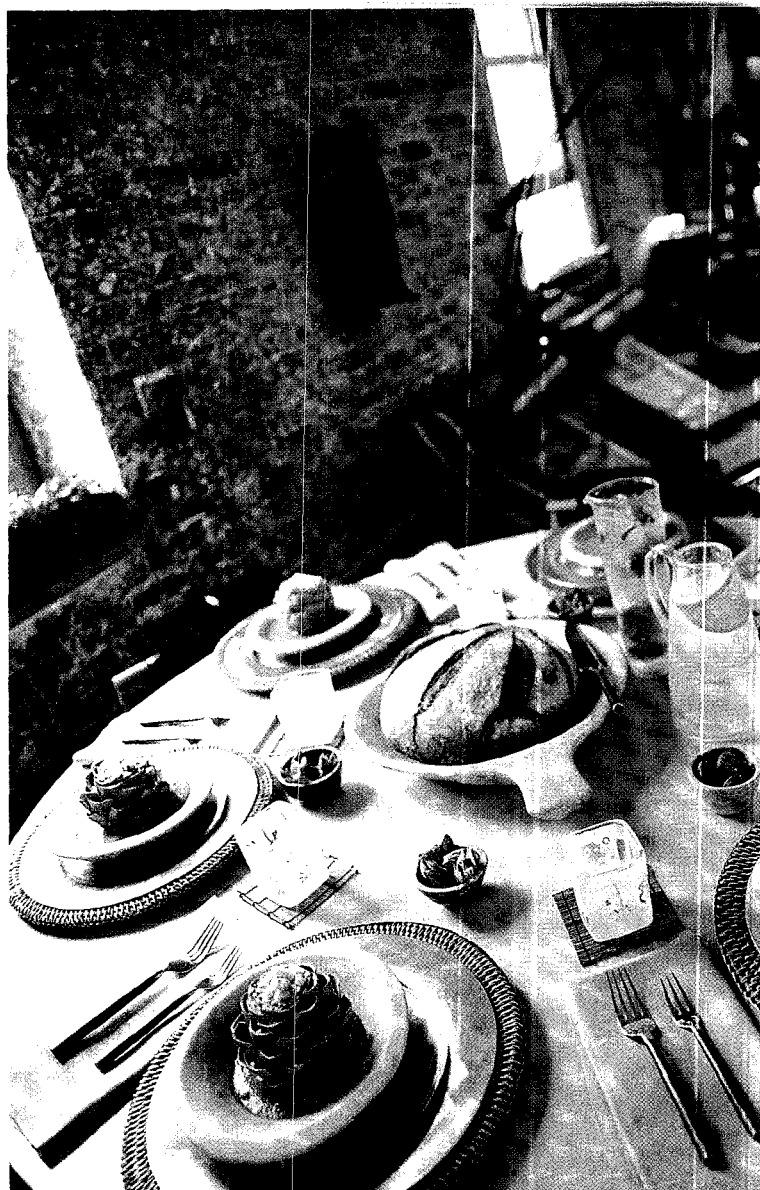
Guests behaving badly: "I went to an extremely entertaining party there once that had some unscheduled entertainment in the form of a stripper entertaining a stag party across the way," says Bowles. The guests ignored their dinner as they watched. "Given the nature of the crowd *chez* Adler and Doonan, it was *particularly* inappropriate," he adds cryptically, "but it was incredibly funny."

The after-party: As guests take their leave, Adler and Doonan relax to sounds from their Sharper Image Sound Soother. "You know, Tropical Rainstorm, Jungle Birds, and then the Sea," says Nell Campbell. "We usually go through them all. And I'm just left there nattering away!"

Takeout tableaux: Clockwise from top right, Simon Doonan and Jonathan Adler relax at their Greenwich Village apartment before their guests arrive; the cushions and runner are from a collection Adler designed for his stores on Broome Street and in the Hamptons. Liberace, their Norwich terrier (or terrorist, as they like to say) approves the sushi. "He's an irresistible beggar," says Adler. Arranging the dinner is only a matter of minutes; it's takeout from Japonica, their local Japanese restaurant. The TV is the focal point of most Adler and Doonan parties—if nothing's on, they have an extensive library of videos. The sushi is arranged on platters of every shape and size from Adler's own workshop.



The skill of the Irish: Clockwise from near right, stuffed artichokes sit in a puddle of red-pepper coulis; Clodagh always keeps a variety of coulis on hand in her refrigerator. The table setting is multicultural. The bowls are from India; she bought the chargers at a restaurant-supply store, then had them refinished. The wicker platters are from Banana Republic, and the flatware and water jugs are from the Terence Conran Shop; the tumblers on the table are from her own showroom. Clodagh and her husband, photographer Daniel Aubry, flambé plums with Amaretto and vodka she flavored herself. Her own raspberry-infused vodka is in a decanter from Felissimo. Clodagh gives a subtle citrus flavor to her water by layering pitchers with ice and lime or orange slices. Mushroom crêpes are cut and lined up on large tropical leaves. Bocconcini from Balducci's are given a new look, paired with leaves from the Greenmarket at Union Square on double-pronged Japanese skewers.



Clodagh interior designer

As an interior designer and architect with an international A-list clientele—she's doing a house for Robert Redford and 80 of Elizabeth Arden's Red Door salons worldwide, among many other projects—Clodagh gets many opportunities to shop: hand-carved bowls from New Guinea, wooden trays from New Zealand, woven place mats from Java, nettle mats from Kathmandu. "My pantry of dishes is like the U.N.," she says, and she uses them as a canvas on which to improvise her edible assemblages. Clodagh has the decorator's gift of making artfulness seem effortless. Actually, giving dinner parties seems to be relaxing for her. "My architectural and interior projects take a long time to complete," she says. "But the cooking process can be completed quickly. It's a creative spurt for me."

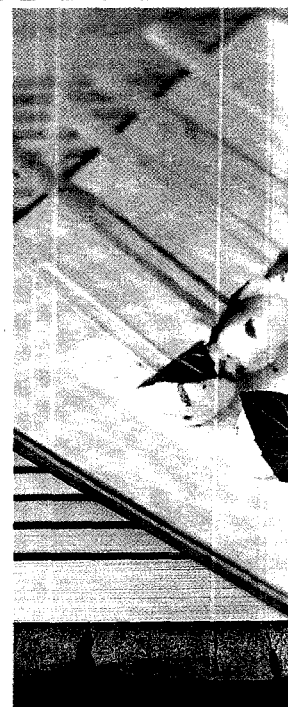
That's entertainment: Formality is banished at Clodagh's frequent dinners—except when it comes to her geometric, often stunning arrangements of food. "I frequently serve buf-

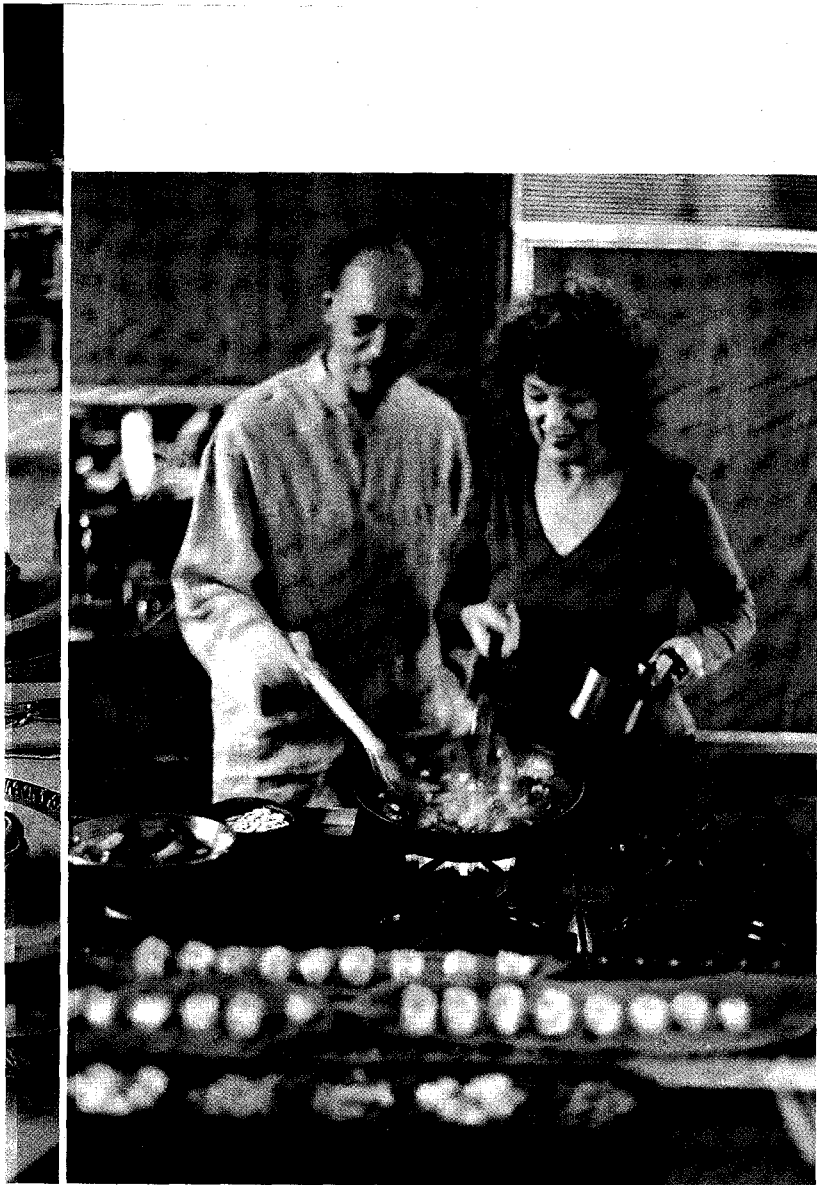
fet-style, so people can help themselves and dig in. I like to be generous with food—it may be part of the Irish country-cooking heritage." The rest of her table is far from her home country (though she does have a lingering affection for potatoes). Rows of artichokes or stuffed peppers or tomatoes are arranged with Mondrian-like precision on her collection of ethnic serving vessels: "I like the background to be neutral," she says. "The food provides the color."

Party science: "Always keep all surfaces clear," advises Clodagh. "Then you can talk and cook as the guests arrive. Always have something they can eat or drink immediately. Never wear shoes that clack or click."

Hostess gifts: Flambéing couldn't be simpler—some high-proof liquor and a match—but its effect is explosive. "I like the fire ritual," she says, "and people go crazy for the kitchen spectacle."

Additional reporting by Nan Parry.



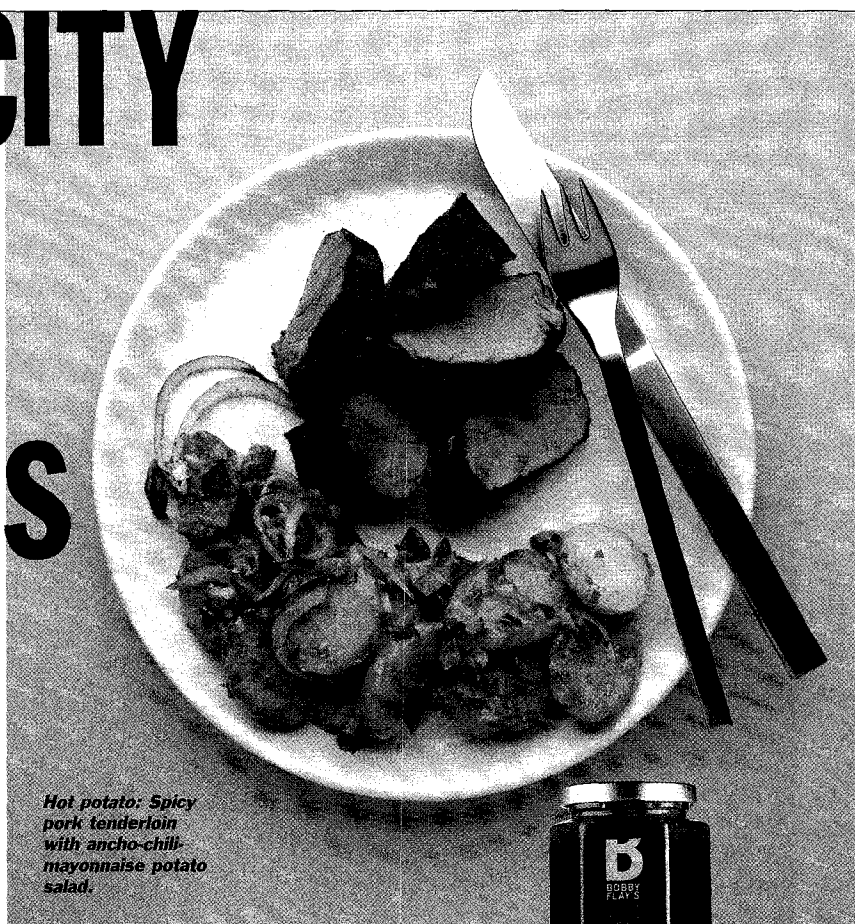


SMARTCITY

Saucy Secrets

Using their own brands, four famous chefs show how to achieve culinary greatness in 30 minutes or less.

By Gillian Duffy



Hot potato: Spicy pork tenderloin with ancho-chili mayonnaise potato salad.

EVERY DAY, ANOTHER TOP CHEF throws his toque into the prepared-foods market. The shelves at upscale grocers like Citarella and Balducci's are groaning with name-brand marinades, barbecue sauces, and spice rubs, each promising five-star flavor in a jar. Of course, if you're using a bottled sauce to begin with, you're probably pressed for time and creativity. So we asked four local chefs to offer up some simple, time-sensitive recipes that put their sauces to work. Jean-Georges Vongerichten creates a spicy chicken dish using his peanut sauce from Vong; Mark Strausman's Tuscan-inspired cacciucco, a piquant fish stew, is cooked in Campagna's garlicky tomato sauce; Bobby Flay's spice-rubbed pork tenderloin with a horseradish-maple glaze is served with his signature ancho-chili southwestern potato salad, just as at Mesa Grill; and Aureole's Charlie Palmer dishes out chili-and-ginger-glazed baby vegetables over soba noodles. Each recipe serves four, and none takes longer than half an hour to prepare, which ought to make these sauces summer staples: the first line of defense when unexpected weekend guests strike.

The Recipes

All recipes serve four.

Spice-Rubbed Pork Tenderloin With Horseradish-Maple Glaze and Southwestern Potato Salad

FROM BOBBY FLAY

- 3 to 4 tablespoons olive oil
- 2 pork tenderloins (about $\frac{3}{4}$ pound each)
- Salt and freshly ground black pepper
- $\frac{1}{4}$ cup Bobby Flay's Dry Rub for Steak & Ribs
- $\frac{1}{2}$ cup Bobby Flay's Horseradish Maple Glaze

Preheat the oven to 400 degrees. Heat the oil in a large ovenproof grill pan until it's smoking. Season the tenderloins with salt and pepper, and coat with the spice rub. Place the tenderloins on the grill pan, and cook for 3 minutes on one side until they're golden brown. Brush with some of the maple glaze, turn the tenderloins over, brush with more of the glaze, and continue cooking for 3 minutes. Place the pan in the oven for about 8 minutes or until the internal temperature of the pork reaches 150 degrees. Remove to a plate, brush with the remaining glaze, and allow to rest for 5 minutes before slicing.



Southwestern Potato Salad

- 1 cup Bobby Flay's Ancho Chili Mayonnaise
- 1 medium tomato, chopped
- 2 tablespoons chopped cilantro
- $\frac{1}{2}$ jalapeño chili, finely diced
- 2 scallions, white and green parts, chopped
- $\frac{1}{2}$ medium red onion, thinly sliced
- 2 small garlic cloves, minced
- Salt and freshly ground black pepper
- 16 new potatoes (about 2 pounds), boiled, drained, and sliced into $\frac{1}{2}$ -inch rounds

Using a spatula, combine the first seven ingredients in a bowl. Season with salt and pepper to taste. Pour mixture over the warm potatoes and stir to coat.

(Sauces available at ABC Home, Citarella, Garden of Eden, and Grace's Market-place.)

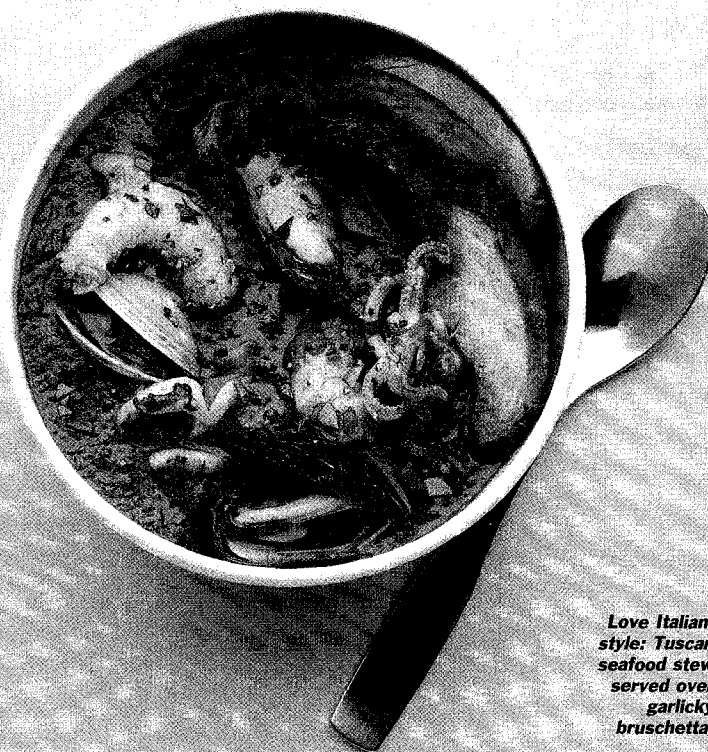


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Love Italian-style: Tuscan seafood stew served over garlicky bruschetta.

Tuscan Cacciucco

FROM MARK STRAUSMAN

- 3 tablespoons virgin olive oil
- 1 large clove garlic, sliced
- 1 pound calamari, cleaned, cut into ½-inch rings
- 12 mussels, beards removed
- 8 clams
- 1 cup dry white wine
- 24 ounces Campagna Spicy Garlicky Tomato Sauce
- ½ teaspoon chopped oregano
- ½ teaspoon chopped marjoram
- 8 ounces filet of monkfish, cut into 1-inch pieces
- 4 sea scallops, cut in half
- 8 shrimp (21–26 size), peeled and deveined
- Salt and freshly ground black pepper
- 8 slices country bread, toasted and rubbed with garlic
- Garnish: parsley and extra-virgin olive oil to drizzle over stew

Heat the oil in a large soup pot over medium heat, add the garlic, and sauté until lightly browned. Add the calamari, and sauté for 1 minute, then add the mussels, clams, white wine, tomato sauce, herbs, and ½ cup water. Let the stew simmer slowly until the shellfish have opened and the tomato sauce has cooked into the wine. Add the monkfish, and simmer for 4 minutes. Add the scallops, cook for 1 minute, and then add the shrimp. Once the shrimp have turned pink and firm, remove the stew from the stove and gently transfer to a large tureen. To serve, place a piece of garlic bread in the bottom of each bowl and slowly pour the stew over the bread, trying not to break the pieces of fish. Garnish with chopped parsley, drizzle with olive oil, and serve with additional garlic bread.

(Sauces available at the Vinegar Factory, Eli's Manhattan, Campagna Home, and Bed Bath & Beyond.)

Stir-fried Mixed Vegetables in Chili-Ginger Pan Sauce

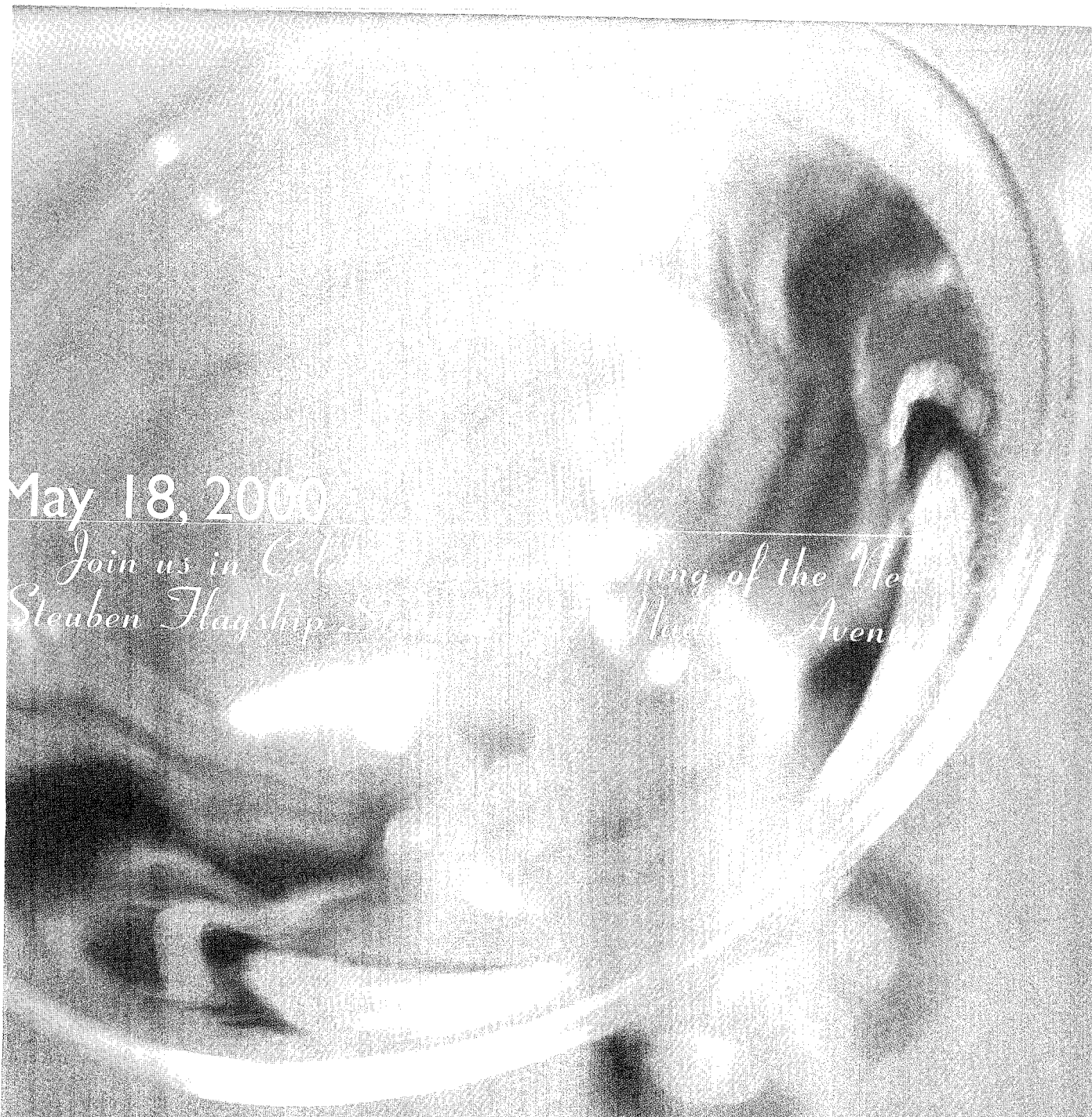
FROM CHARLIE PALMER

- 1½ teaspoons canola oil
- 2 pounds mixed baby vegetables, such as asparagus, corn, squash, and tomatoes, washed and trimmed
- 4 ounces wild mushrooms, wiped clean and sliced
- ½ teaspoon grated ginger
- 1 jalapeño chili, stemmed, seeded, and minced (optional)
- 1½ to 2 cups Charlie Palmer's Chili-Ginger Pan Sauce
- 1 to 2 teaspoons soy sauce
- 2 tablespoons chopped cilantro

Use your noodles: Baby vegetables stir-fried in a chili-ginger sauce.

PREVIOUS PAGE: PLATE FROM ROOTS; KNIFE AND FORK FROM ROOM. THIS PAGE: TOP, BOWL FROM A.U.T.O., SPOON FROM ROOM; BOTTOM, PLATE FROM AD HOC SOFTWARES, FORK FROM CALVIN KLEIN. FOLLOWING PAGE: PLATE FROM GLOBAL TABLE; FORK FROM THE TERENCE CONRAN SHOP.





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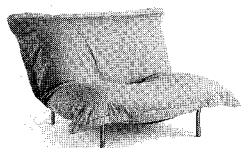


Heather Hobart Elser

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SMARTCITY



Peanut better: Slices of chicken breast coated in a chunky peanut sauce tossed over slaw.

Heat the oil in a wok or large skillet over medium heat. Add the vegetables, starting with the firmest, and sauté for about 2 minutes before adding the next. When the vegetables are tender (but not mushy), stir in the mushrooms and ginger, and the chili, if desired. Sauté for 1 to 2 minutes. Stir in the pan sauce, and sauté for 1 minute or until hot. Remove from heat, and adjust seasoning with soy sauce. Sprinkle with cilantro, and serve with soba noodles.

(Sauces available at Garden of Eden, Citarella, www.tavolo.com, and Aureole.)

Spicy Peanut Chicken Breast With Napa Salad

FROM JEAN-GEORGES VONGERICHTEN

4 6-ounce skinless, boneless chicken breasts

Salt and freshly ground black pepper
1 tablespoon Jean-Georges California Grapeseed Oil

$\frac{3}{4}$ cup Vong Spicy Peanut Sauce

4 cups thinly sliced Napa cabbage

2 cups shredded carrot

2 cups shredded daikon

1 cup sliced red onion, salted and rinsed

1 cup julienned mango

1 cup chiffonade of mint

$\frac{3}{4}$ cup Jean-Georges Passion Fruit Vinaigrette

8 sprigs cilantro

Place each chicken breast between 2 sheets of plastic wrap and flatten with a mallet or heavy pan until it's about $\frac{1}{2}$ inch thick. Season the chicken with salt and pepper. Brush the grill with grapeseed oil, and, when hot, add the chicken. Cook for 1 minute, then turn 45 degrees and cook for a further minute; turn over and repeat process. Brush each side of the chicken liberally with peanut sauce while meat is still hot, and set aside to cool.

Toss the salad ingredients in a large bowl with the vinaigrette. Pile salad in the centers of 4 plates. Cut the chicken crosswise into 6 strips, and arrange pieces on and around the salad. Garnish with cilantro.

(Sauces available from ABC Home, Citarella, Zabar's, fultonstreet.com, and Balducci's.)

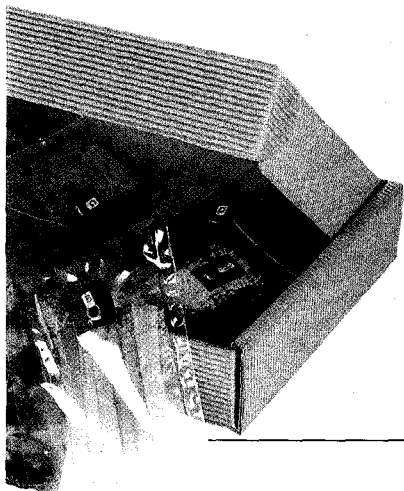


Impromptu Gourmet box photographed by Rich Bergar

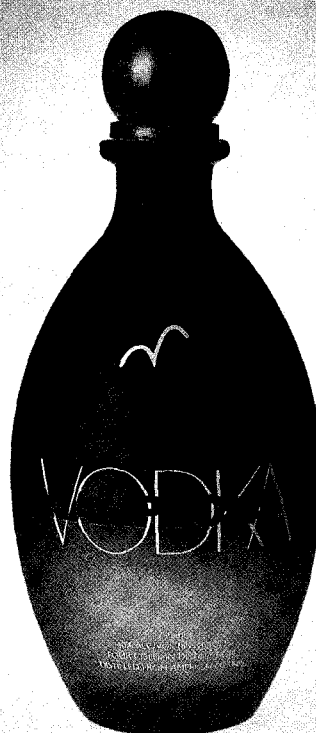
Prêt-à-Gourmet

Conventional wisdom has it that New Yorkers rarely cook. If there's any truth at all to this, it probably has less to do with small kitchens or tight schedules than with the fact that frequent exposure to world-class restaurants can sometimes leave you too spoiled to eat your own cooking. (Classic symptom: wondering whether Le Bernardin does takeout.) Well, now you can have your gourmet meal and cook it, too. This summer, eight top chefs—Jean-Georges Vongerichten, David Burke, Gray Kunz, Charlie Palmer, Eric Ripert, Michael Romano, Sothia Khunn, and Peter X. Kelly—will launch Impromptu Gourmet, a chef-designed do-it-yourself dinner kit. Each kit there will be eight of them, one from each chef will contain the makings of dinner for two. When you open the box, you'll find all the necessary ingredients vacuum-sealed into separate plastic pouches, already hopped, blanched, or otherwise prepped. All you need to do is finish the job, by pan-frying the chicken, say, or searing the tuna. The ingredients themselves are fresh—not frozen—and of restaurant quality, which means that the greens and tomatoes are specially grown for the chefs and are superior to what's available in stores. Priced at \$30 to \$35, Impromptu Gourmet could be available by July for same-day delivery in Manhattan (for more information, see www.impromptugourmet.com). We tested Jean Georges Vongerichten's "boneless lamb with black-trumpet-mushroom crust, black purée, and wild rice" (below). The instructions were so well detailed and easy to follow that we were able to sit down to a superb dinner within fifteen minutes of opening the box.

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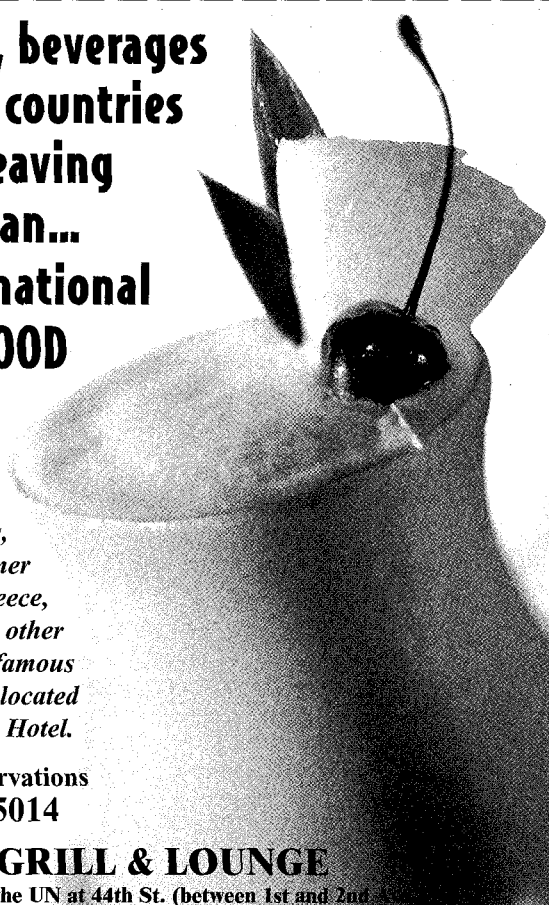
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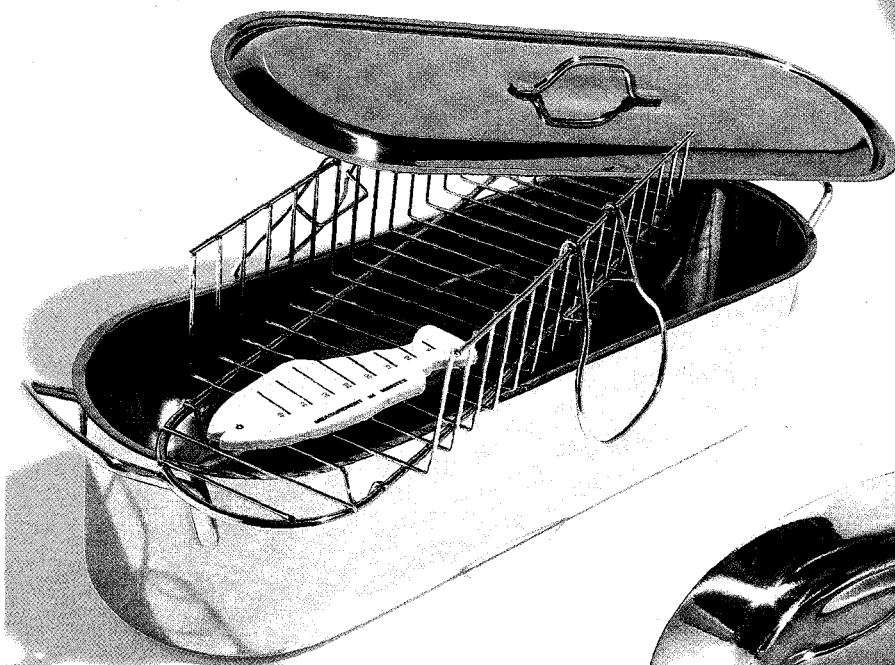
BEST BETS

Eight exceptional essentials for cooking, serving, and eating fish with style

BY CORKY POLLAN

RSVP International stainless-steel eighteen-inch fish poacher with poaching crib is \$69.99 at Eli's Vinegar Factory (431 East 91st Street; 212-987-0885) and Eli's Manhattan (1411 Third Avenue, near 80th Street; 212-717-8100).

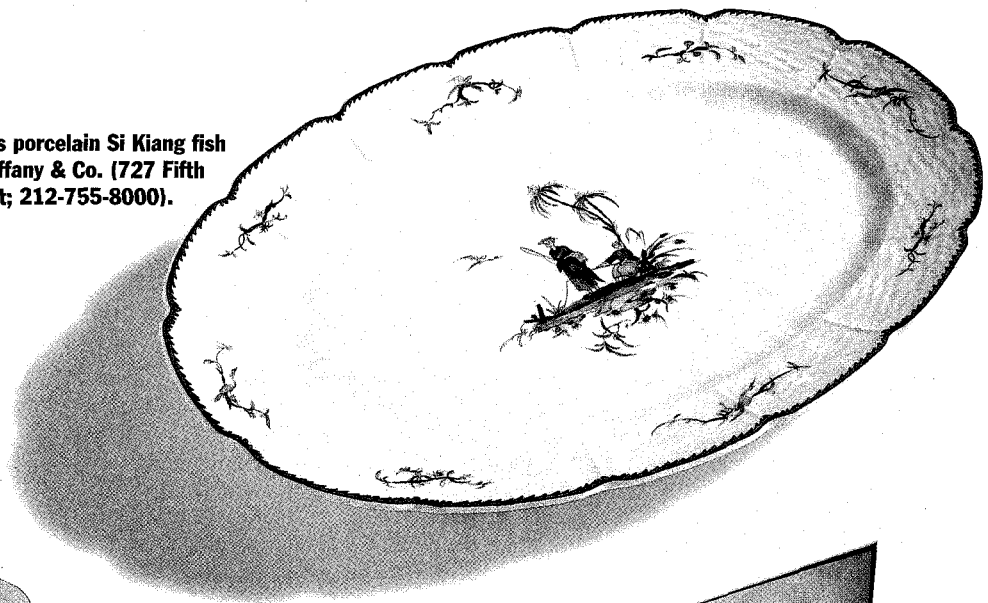
Japanese Global stainless-steel boning knife is \$67.99 at S. Feldman Housewares (1304 Madison Avenue, near 92nd Street; 212-289-3961), Eli's Vinegar Factory, and Eli's Manhattan.



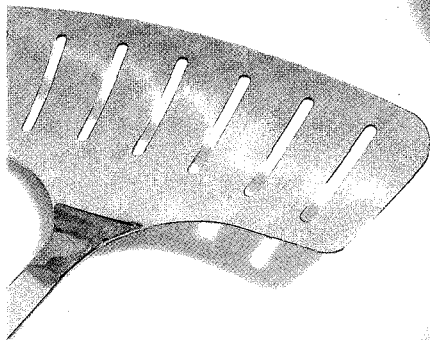
Bridge aluminum sizzle platter goes from oven (up to 550 degrees) to table on a maple underliner; the platter is \$32 and the wood underliner \$29 at Bridge Kitchenware (214 East 52nd Street; 212-688-4220).



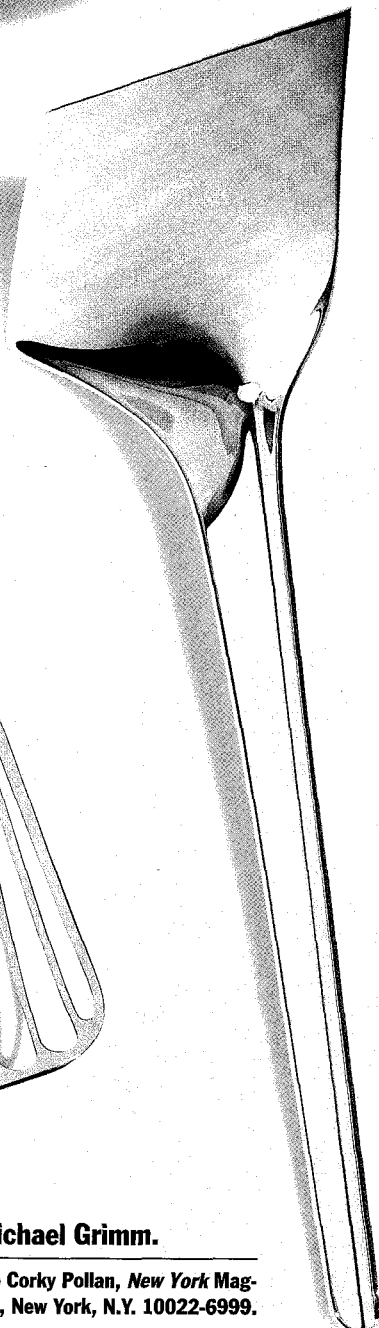
Raynaud Limoges porcelain Si Kiang fish platter is \$610 at Tiffany & Co. (727 Fifth Avenue, at 57th Street; 212-755-8000).



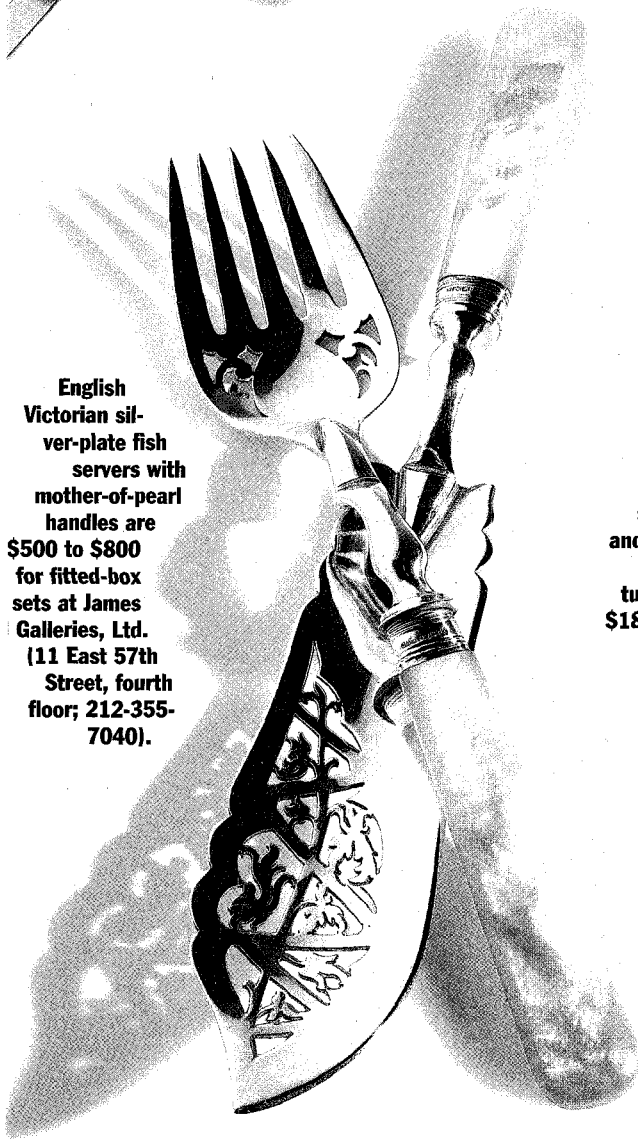
Italian Carlo Giannini nonoblocco stainless-steel fish cradle is \$19.95 at Broadway Panhandler (477 Broome Street; 212-966-3434).



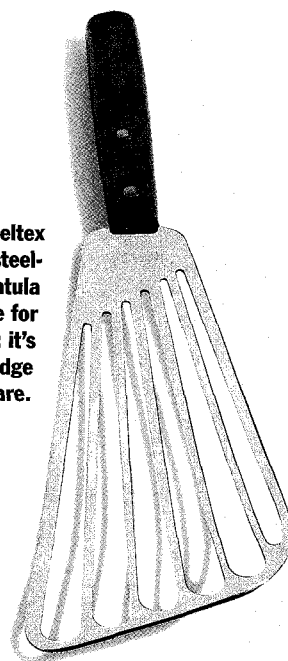
Italian silver designer Lino Sabattini's "Palam" silver-plated brass server can hold a whole fillet; it's \$175 at Moss (146 Greene Street; 212-226-2190).



English Victorian silver-plate fish servers with mother-of-pearl handles are \$500 to \$800 for fitted-box sets at James Galleries, Ltd. (11 East 57th Street, fourth floor; 212-355-7040).



French Peltex stainless-steel-and-wood spatula is flexible for turning fish; it's \$18.95 at Bridge Kitchenware.



Photographed by Michael Grimm.

Send shopping questions to Corky Pollan, *New York Magazine*, 444 Madison Avenue, New York, N.Y. 10022-6999.

SALES & BARGAINS SHYAMA PATEL

Bead Poetry

Body glitter: *Shine without shelling out: These sun-catchers are all under \$400. Make a brilliant choice.*

NOTHING BEATS A SPARKLY SLIP OF clothing to put you in a festive mood. For a fresh summer-party look, pair sexy beaded bits with basics you already have—shimmy pants and a muscle tee, for example, or a sequined top and a pair of jeans. Embellishment isn't cheap (Michael Kors's covetable hand-beaded pants cost a whopping \$4,495). But you can be the belle of the barbecue and pay under \$400.

A splurge-worthy pair of sultry, skinny tangerine chiffon beaded pants from **Cynthia Rowley** is \$395 (at Cynthia Rowley). For a more relaxed mood, we'd slip into a tank top, slides, and **Emma Black**'s wide-legged, low-slung periwinkle capris (\$196 at Institute). Stuck on your 501 blues? Dress them up with a sassy tie-in-the-back camisole from **CYNTHIA by Cynthia Steffe** (\$192 at Saks Fifth Avenue).

For a little less flash—and a lot less

weight in your weekend bag—try just a bit of beadwork on simple, classic shapes. **Nanette Lepore**'s peacock halter blends sparkle and print (\$198 at Nanette Lepore). **BCBG Max Azria**'s barely beaded khakis say anything but casual Friday (\$180 at Bloomingdale's).

Cynthia Rowley, 112 Wooster St. (212-334-1144); **Institute**, 97 Spring St. (212-431-5521); **Nanette Lepore**, 423 Broome St. (212-219-8265).

Picks of the Week

Shoshanna and **TIBI**'s pretty, girly party essentials—scarf-print dresses, bustiers, cotton capris, teeny sweaters, and floral skirts are \$5–\$150 here (about 60 percent off). Sizes 0–12. 231 W. 39th St., Suite 1012 (212-719-3601); A.E., M.C., V.; Mon.–Thurs. 8–7; 5/15–5/18.

Robert Lee Morris's jewelry, watches, and table accessories are half price at his sample sale, from \$25 to \$2,000. 233 Spring St., tenth floor (212-554-9168); A.E., M.C., V., checks; Wed.–Fri. noon–7; Sat. 10–4; 5/17–5/20.

Showroom 7 is taking 60 percent off chic Ghost, Petro Zillia, Alice Roi, and Whistles samples, plus Erickson-Beamon jewelry. Prices are \$10–\$325; sizes 2–10. 498 Seventh Ave., at 37th St., twenty-fourth floor (212-643-4810); A.E., M.C., V.; Mon.–Sat. 10–7; 5/16–5/26.

Andrea Stuart's embroidered totes and hats (sold at Barneys) are half off at the sample sale, from \$45 to \$95. 350 Fifth Ave., at 34th St., Suite 1229; cash only; Mon.–Thurs. 9–5:30; 5/19–5/25.

DO NOT PHONE: Send suggestions to Shyama Patel, *New York Magazine*, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.



Embellishment: Clockwise from top left, beadwear by Nanette Lepore, Cynthia Steffe, BCBG Max Azria, Cynthia Rowley, and Emma Black.

Staff USA's got Martin Margiela, Costume National, Clements Ribeiro, and Bella Freud, at half price (\$25 to \$600). Men's sizes 40–44; women's sizes 2–10. 495 Broadway, near Broome St., eighth floor (212-925-9700); A.E., M.C., V.; Thurs.–Sat. 11–7; 5/18–5/20.

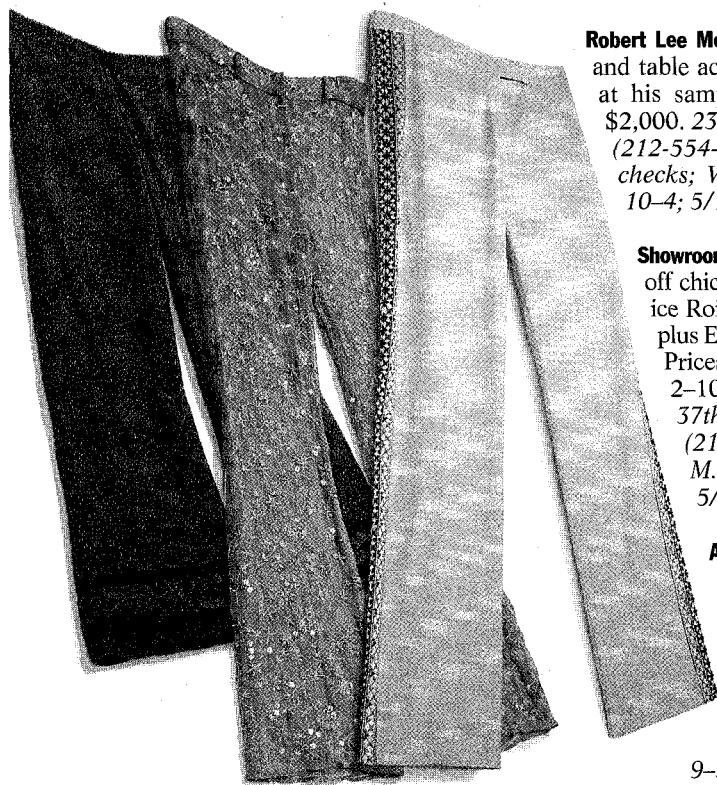
MAXX, NEW YORK bags—sleek, inexpensive styles in everything from faux python to basic nylon—are now 40–60 percent off, priced at \$35–\$125. 385 Fifth Ave., at 36th St. (212-679-3220); A.E., M.C., V.; Mon.–Thurs. 10–6, Fri.–Sun. 11–5; 5/18–5/24.

Henri Bendel's putting all its signature brown-and-white-striped toiletries cases on sale. They're usually \$22–\$60; now they're 20–40 percent off, depending on how many you buy. 712 Fifth Ave., at 56th St. (212-247-1100); A.E., M.C., V.; Mon.–Sat. 10–7, Thurs. till 8, Sun. noon–6; through 5/29.

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Drawing: For each of the 7 entry periods stated below, a random drawing will be conducted from among all eligible entries received for that entry period. No winner will be eligible for any further drawings. Entry periods are as follows:

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5/22/00–5/28/00	5/28/00	5/29/00	6/02/00	6/02/00
5/29/00–6/04/00	6/04/00	6/05/00	6/09/00	6/09/00
6/05/00–6/11/00	6/11/00	6/12/00	6/16/00	6/16/00
6/12/00–6/18/00	6/18/00	6/19/00	6/23/00	6/23/00
6/19/00–6/25/00	6/25/00	6/26/00	6/30/00	6/30/00
6/26/00–7/02/00	7/02/00	7/03/00	7/07/00	7/07/00

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MOVIES PETER RAINER

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Ethan Hawke plays the Melancholy Dane in a contemporary 'Hamlet'

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Once more, with Ophelia: Hawke with Julia Stiles in Michael Almereyda's *Hamlet*.

IT'S NOT EVERY DAY THAT YOU ENCOUNTER A **Hamlet** in which you hear the voice of Mr. Moviephone. Or hear *To be or not to be* recited as the Prince of Denmark (Ethan Hawke) wanders the Action section at Blockbuster Video. It's also not often that you catch the ghost of Hamlet's father (Sam Shepard) disappearing into a Pepsi machine. Yet these dissonances, seemingly facetious, are also weirdly apt. Michael Almereyda, who directed the film in super 16-mm. and did the stripped-down, contemporary adaptation, sets the play in a ghostly, gleaming, fortresslike New York that is all video monitors and mirrored surfaces and product logos. *Hamlet* is a play about paranoia (along with a million other things), and this latest movie incarnation—coming after the Zeffirelli-Mel Gibson drearfest and Kenneth Branagh's bigger, longer, and uncut version—readily lends itself to a high-tech consumerist culture where everyone is watching and being watched. No matter how covert their designs, everybody will be found out.

Denmark here is not a country but a megaconglomerate whose CEO, Claudius (Kyle McLachlan), has the square-jawed forthrightness of a captain of industry. In other words, he's already a villain even without the added bonus of being the murderer of Hamlet's father. Hamlet is a tatty romantic who slumps his way about the city in a furiously alienated funk. He's the most grad-student-ish of all movie Hamlets, and also, I believe, the youngest: a

Reality Bites Hamlet and a hippie Hamlet too, with some James Dean thrown in (Dean's image is invoked in the movie.) There's more one sees of this loquacious mooper, and more he resembles a refugee from the counterculture wars. Corporatism in this movie is the big bad wolf. At large in a global media culture, Hamlet is as dewy a rebel as a flower-powered precursor. A would-be digital filmmaker, he fights the enemy with its own weapons: His version of *The Mousetrap*, a play-within-the-play that captures Claudius's conscience and leaves him aghast, is rendered here as a movie-within-a-movie.

If the success of any *Hamlet* ultimately rests on the quality of its lead performance, then Almereyda's version is middling. Hawke isn't terrible. His lines are delivered unaffectedly, in a way that allows the poetry to come through without seeming either too familiar or arch. Plus, as he also demonstrated in Richard Linklater's neglected *Before Sunrise*, he has a scruffy, moonstruck quality that works well all by itself. But it's difficult to find a way into Hamlet's tormented musings in a production as overstocked as this one. Hawke doesn't have the fort-

dableness to break through the jabber of experimental film imagery and shock cuts and surfaces reflecting back on surfaces. Maybe no actor could have broken through. But what is missing from this performance and this production, in the sense that Hamlet is, Mark Van Doren wrote, "trying to be more than a man can possibly be."

At times it seems as if Hamlet were a bit player in his own extravaganza, a counterpart to Rosencrantz and Guildenstern. This effect may be intentional, of course, but that doesn't make it laudable. There is a tendency to overpraise Shakespeare productions (whether for stage or film) proffering some imposing, overarching concept, as if the only way to prove his universality is to bend his drama into a Möbius strip of newfangled meanings. There are times in this new *Hamlet*, as with so many other hepped-up Shakespearean productions when I just wanted to clear the decks of all the conceptualizing and folderol and get back to the beauty of the lines, of the emotions. Sometimes the most radical way to interpret a text is simply to serve it up unadorned.

Nevertheless, this *Hamlet* is not a movie to place beside, say, Baz Luhrmann's *Romeo + Juliet* or similar travesties. Almereyda isn't pandering to youth the way that film did. You can be less than ecstatic about what he's trying for here and still respect the attempt. In equating the garish feudalism of the play's original setting with the megalopolis of today's New York, he's



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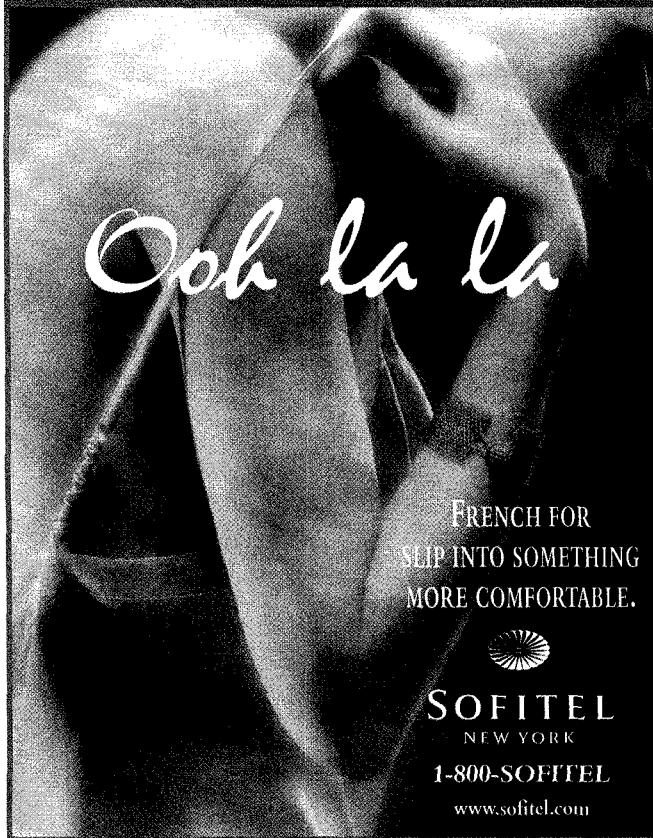


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least on the right track. The problem is, it's just about his *only* track. And for New Yorkers, the equation between the two may be less than shocking anyway. So what else is new?

There are still plenty of reasons to check out this new *Hamlet*. There's a marvelous mad scene in which Ophelia (a Fiona Appleish-looking Julia Stiles) screams like a banshee within the coiled tiers of the Guggenheim. If Ethan Hawkes's performance doesn't carry the day, there are others that do, chiefly Liev Schreiber's elegantly seething Laertes, Sam Shepard's rude, startlingly present Ghost, Diane Venora's Gertrude, and (yes) Bill Murray's Polonius. Murray gives his lines a slightly skewed twist that makes them seem both eccentric and naturalistic. His Polonius is a voluble old fuc who is also immensely touching; his murder is the only time in the film when one feels a life has been taken away. Diane Venora is the cast's most experienced Shakespearean performer—she once played the Melancholy Dane for Joe Papp and recently returned to Papp's New York Shakespeare Festival as Gertrude opposite Liev Schreiber's Hamlet—and she demonstrates yet again that she is one of the most gifted (and underused) actresses around. Her Gertrude is both solicitous and passionate, a queen gravely troubled by what is going on all around her and inside her self. She is a worthy counterpart to Hamlet, and her depth-charged brooding makes it clearer than ever how closely blood-linked this woman is to her son. For all of Almereyda's nouveau overconceptualizing, his *Hamlet* ultimately comes down to a story about a boy and his mother.

In brief: THAT MOST SHAKESPEAREAN O movies *The Sorrow and the Pity*, Marce Ophüls's four-and-a-half-hour masterpiece of collaboration and resistance in occupied France, is getting a two-week engagement at the Film Forum in its original undubbed French-language version, subtitled and newly printed in 35-mm. It remains the preeminent documentary about historical tragedy and one of the most exhilaratingly demanding experiences the movies have ever offered. . . . Luis Buñuel's marvelous *The Discreet Charm of the Bourgeoisie* is also out there in revival, at the Lincoln Plaza on the occasion of the director's centennial year. Much has been written about this film as a debonair surrealist jape, and Buñuel himself commented at the time, "now say with humor what I used to say with violence." But take a look again at its dream sequences, especially the nocturnal one involving the young man in the sidewalk, and you will see a master disturber still at work.

Peter Rainer's 1998–2000 reviews are available at newyorkmag.com.

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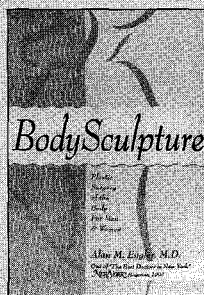
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NEW YORK

BOOKS DANIEL MENDELSON Easy Reader

Harold Bloom's windy boasting about the books he's read blows a chance to teach the magic of literature, but Geoffrey O'Brien gets the job done.

How to Read and Why

BY HAROLD BLOOM
Scribner; 290 pages; \$25

The Browser's Ecstasy

BY GEOFFREY O'BRIEN
Counterpoint; 160 pages; \$25

THE TITLE OF HAROLD BLOOM'S NEW GUIDE TO literature and life may sound off-puttingly smug and condescending, but it's not until you get into *How to Read and Why* that you realize just how off-puttingly smug and condescending the book really is. Unfortunately, of the two book-length meditations about reading and literature that are being pub-

lished this month—the other is Geoffrey O'Brien's strangely beautiful *The Browser's Ecstasy*—Bloom's book is likely to get all the attention. In 1998, Bloom, the prolific Yale and NYU professor, pulled off a rare publishing trick: His dense scholarly study *Shakespeare: The Invention of the Human* became a national best-seller and earned him a National Book Award nomination. I don't know whether it's true, as I've heard, that Bloom stormed out of the awards ceremony when *Shakespeare* didn't win, but pretty much everything about his pompous new book suggests that he might well have.

How to Read and Why claims to be a practical guide that can show us not only how to read great literature, but why it's worth skipping the *Masterpiece Theatre* versions for the books themselves in the first place—why, as Bloom sees it, the very act of reading makes us, in the end, more fully human. (Bloom thinks you get more out of *Hamlet* by reading the play than by seeing it performed.) That's a worthy project: A gentle, detailed, careful guide through the complexities and nuances of Proust or Cervantes or Emily Dickinson, pitched to the general reader and blessedly free of academic jargon, would win over a lot of readers (just as the *Shakespeare* book did). Ironical, then, that nearly every pedantic page of this show-offy exercise demonstrates why so many people think the "Great Books" are too fancy and obscure to bother with in the first place.

How to Read and Why starts off promisingly, with a

(none-too-fashionable) declaration that reading is "selfish" rather than a "social" pleasure that ultimately functions to "strengthen the self, and to learn its authentic interests." The author has little time for current trends in university teaching—the "covens" of academic critics who see great works of literature as vehicle for promoting awareness of "gender and sexuality," say, or "multiculturalism." (In his preface, Bloom disingenuously claims to be uninterested in polemics, but this is bunk: His book is filled with welcome swipes at "campus Puritans" and their humorless colleagues who teach "appreciation of Victorian women's underwear" instead of Dickens and Browning.) Bloom's book is organized as a series of brief analyses of various literary works—short stories, poems, novels, and plays, everything from

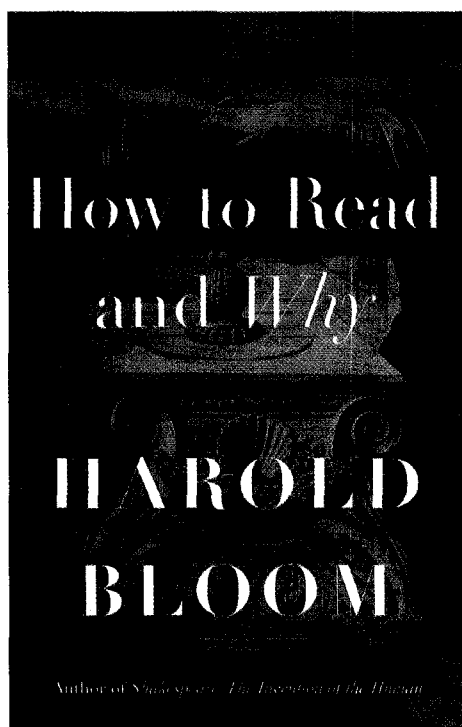
Chekhov to Dickinson to Wild to Thomas Pynchon—that are meant to illustrate the "selfish and self-revealing pleasure" to be had from great texts.

By "selfish," Bloom doesn't mean frivolous or even pointless. For him, it's precisely the difficulty of great texts like *King Lear* ("never an easy pleasure") that makes them worth reading; wrestling with the "otherness" builds up our intellectual and critical muscle thereby enhancing our "capacity to form [our] own judgments and opinions." For this reason, reading is inherently humanizing in a way that, say, watching *Who Wants to Be a Millionaire* or fiddling with the latest version of *Myst* is not. Or, as Bloom puts it, "A childholic largely spent watching television yields to an adolescent with a computer, and the university receives a student unlikely to welcome the suggestion

that we must endure our going hence even as our going hither: ripeness is all."

Huh?

Aye, as Bloom's favorite author might say, there's the rub. As it happens, I admire Bloom's project, and could be more sympathetic either to his championing of "selfish" reading as a vehicle for self-realization or to his disdain for the humorless, black-clad theorists who are instilling in undergraduates everywhere a reductive, poisonous disdain for literary works. But Professor Bloom's own rhetoric is so poisonously alienating to the general reader—with its mandarin locutions and tireless self-con-



A word's worth:
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power and
necessity of
reading.



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gratulation—that he ends up sounding like a parody of the jargon-spouting Neo-pos whatever-ists he keeps complainir about. At one point, the author, han to forehead, bemoans the lost pleasur of youthful first readings, when bool were a “Hazlittian gusto.” Hmmm. Ther wasn’t a lot of Hazlittian gusto on Long I land when I was growing up.

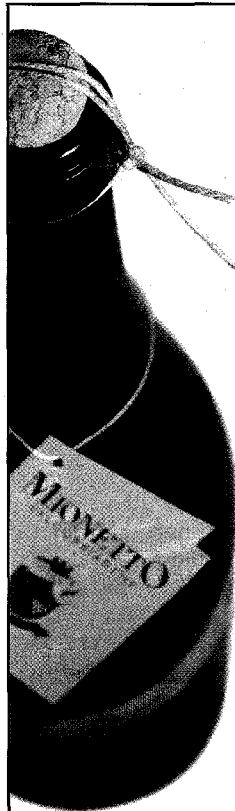
The subject of this book often seem indeed, to be Bloom himself. Even if yc manage to hack your way through th thickets of “Yahwistic signs” and “heter cosms,” thorny with unexplained refe rences to *sparagmos*, *sprezzatura*, ar *praxis*, let’s face it: You’re never going catch up to the professor, who, as I keeps reminding you, was far more br liant than you’ll ever be—before he hit p berty! Bloom isn’t shy about telling yc that he knew Housman and Blake I heart at the age of 8, has been readin *Moby-Dick* since he was 9, and has bec citing the rabbinical *Sayings of the F thers*—in Hebrew, you certainly hope “for almost all the years of my life.” I not that you disbelieve him, or indeed th there’s anything wrong with being so pr ocious; it’s just that you’d probably fe reluctant to take a World Lit course fro someone who obviously has so little sympathy for those of us who don’t read *Ti Pickwick Papers* twice a year, as he use to (“wearing out several copies in ti process”). There’s a telling moment ear on in *How to Read and Why* when Bloo wearily boasts that he’s not as patient teacher as he used to be; and a gruff, ehausted impatience—with the state reading, with readers who aren’t up to I standards, and even with *his* readers manifests itself throughout his book.

The embarrassing self-congratulation would be easier to take if, in the en the author provided you with some su stantive revelation about literature; b Bloom, who you suspect thinks of hi self as a kind of Lear of the professori; is clearly too wearied by his battles wi the Gonerils of poststructuralism at the Regans of feminist theory to tell y anything much, apart from the platituous mantra that “we read to find o selves.” Of course, there are flashes the magisterial literary insight that ma the Shakespeare book so absorbir When Bloom actually focuses on liter ture instead of himself—when he vides all short stories into the realist Chekhovian mode and the fantastic Borgesian; when, in classifying all n els as either Cervantine (outwar questing) or Shakespearian (conscio ousness-obsessed, what Bloom calls “se overhearing”), he improbably but br liantly describes Flaubert’s Emma B vary as a Don Quixote figure—y applaud his energy and originality (a agree with him). And he can be funn

e's short stories, he declares, "benefit translation, even into English."
But in the end, Bloom's analyses are mpy; you often feel as if he's muttering orite lines to himself ("ripeness is all") tead of talking to you. He doesn't take time to do what every good teacher has do, which is to show you how (or why) works he talks about are great; instead, expects you to believe they're great be-ise he, Harold Bloom, says they're great. 'hy read *Don Quixote*?" he asks, at the iclusion of a typically haphazard discus-n that manages to be as much about ikespeare as it is about Cervantes. Well, 'ause *Don Quixote* "remains the best as ll as the first of all novels." That slip-d circularity, typical of this careless lit-book, betrays the author's impatient dis-n for his readers. Loving your subject tter, as Bloom undeniably does, is only f of being a great teacher (and this ok's aim is clearly pedagogical); you e to love your students too.

E—LOVE FOR READING, FOR BOOKS, FOR ders, for readers of his book—shim-rs off nearly every page of Geoffrey rrien's idiosyncratic prose poem about joys of reading. *The Browser's Ecstasy* the hallucinatory beauty of a fable, or ream: It's difficult, and elliptical, and re are moments when the whole as-iblage of very short chapters, with ir haikulike titles ("A Little Treatise on ys of Reading," "The Book That Read lf"), can leave you scratching your d, the way some poems do. (O'Brien is oet as well as a critic.) But O'Brien's ervations have the unexpected con-eness of poetry, too—at one point, a der notices "the swelling curve of an ortion" in a text—and they make you ik. "Once a book exists," he writes, "it es its place indistinguishably among writings of the dead." Yes.
he book takes the form of a parable. A up of people assemble to talk about ks; a Stranger appears; he tells a long y that may or may not be a fable about acy at the beginning of the Informa- Age ("The archive of clay will outlive archive of bytes"); the story culmi-s in a lengthy summary of a (fictional) el that manages to be a parody of every el ever written (it starts in France in 0 and ends in today's New York, and yone is—deliciously—everyone else's estor or descendant) and a hymn to the notic powers of literature that's a more suasive recommendation to read than whole of Bloom's book. "An infinitely e scope in an infinitely narrow com-s" is how O'Brien describes what a k is. A perfect description, as it hap-s, of his own.

iel Mendelsohn's reviews are available ewyorkmag.com.



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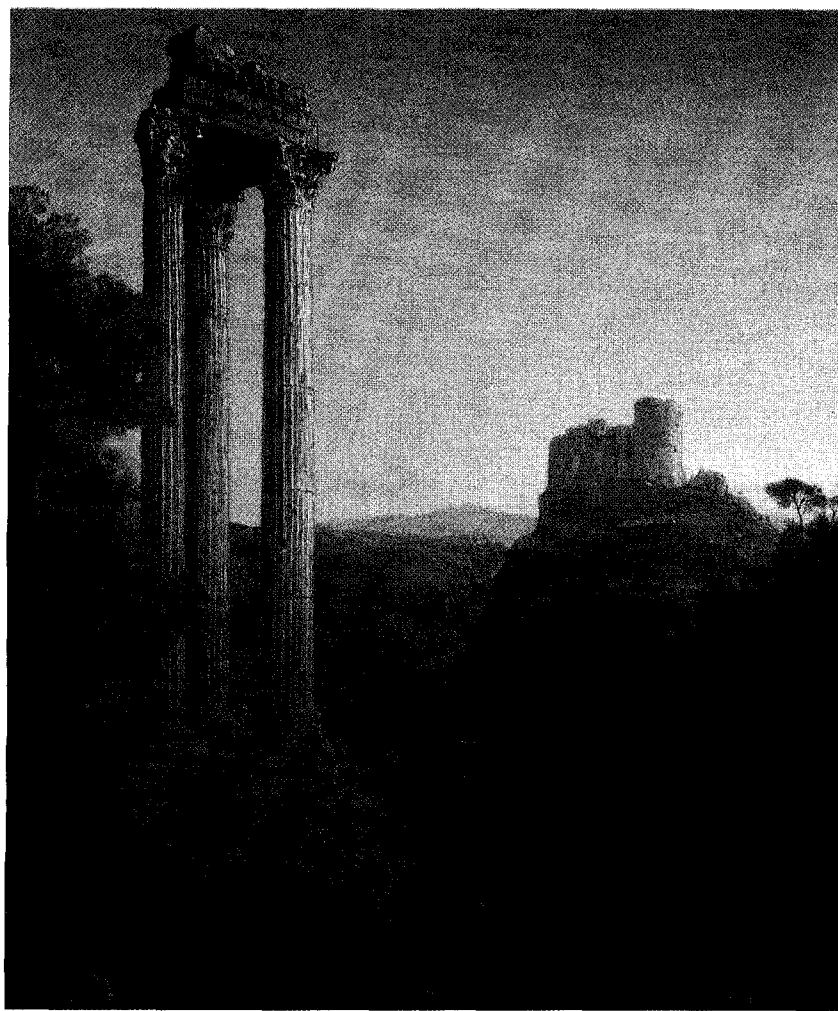
ART MARK STEVENS

A View With Some Room

In his grandiose landscape paintings, Frederic Edwin Church staked out that typically American space between the sideshow and the sublime

IN 1864, FREDERIC EDWIN CHURCH PRESENTED ONE OF the great showstoppers of American painting—*Heart of the Andes*—to an admiring public. He built the picture into an elaborate picture window. Draperies opened on each side; portraits of American presidents adorned the top of the structure. Thousands of New Yorkers paid a quarter each to enter the exhibition, where they gazed at the spectacular view with the hushed and solemn awe of those granted a glimpse of Eden. Some even used opera glasses, to enhance the illusion that they were examining the details of a living world. This stagy, prop-filled presentation suggests why Church is an emblematic American painter. Is he an artist of transcendent—or is it just hammy—feeling? Are his exaggerations miracles of ecstatic truth or showbiz spectacles? Is he Ralph Waldo Emerson or Cecil B. DeMille?

Landscape architecture:
Church's *Sunrise in Syria* (1874).



Church is all of the above, a master of the ambiguous ground between hokum and the exalted—which is essential American ground. Although *In Search of Promised Land: Paintings by Frederic Edwin Church*, the retrospective of his art that recently opened at the Berry Hill Galleries, does not include some of the artist's grandest conceptions—such as *Heart of the Andes*, *The Icebergs*, or *Niagara*—it does have one of his best and most dramatic pictures, *Cotopaxi*, and other significant works. Organized by Gerald L. Carr, the exhibit contains more than 50 paintings, including some of the grandiose ones that offer unexpected insights into the artist. In his earlier work, for example, Church was generally a well-behaved member of the Hudson River School, painting landscapes (such as the wondrous *View in Pittsford, Vt.*) that present a fairly modest view of the relationship between nature and the new American Adam.

But even in the early work, Church kept his eye on the far horizon. As a young painter of great gifts, he naturally sought a space that was not already occupied by his Hudson River School predecessors. He also knew that many before him—writers as well as artists—had treated the New World as an Eden. What, then, was to do? He chose to stretch the boundaries of the space of the landscape, going beyond the pale. Even too much was not enough. If other artists found paradise in the American West, the restless Church was driven to press even farther outward; like Melville, he seemed to find the right scale for America by making voyages. In South America, Church found his most bountiful inspiration. The tropics offered his hungry eye not only vast vistas and smoldering volcanoes but also the teeming intensity of tropical vegetation. There is no Yankee reserve in his eye for detail: The jungle is dense, tumid, and jeweled with parrots.

Church also sought the majestic in Europe. He did not find it in palaces or cathedrals, however, but in ruins of great civilizations; by depicting ruins, he could evoke the eternal expanse of time itself, much as he hoped to convey the endless physical space of a tropical Eden. Never bashful when it came to picking his subjects, Church chose the biggest bang for his buck—the Parthenon. In his version, the marble seems almost alive; the columns blush with reddish pinks, as if they were remembering the glorious past. Wherever he went, Church relied upon heightened contrasts to create a feeling of sublime importance. To suggest the immensities of nature, he would juxtapose itty-bitty details with endless valleys and mountains that soar above the clouds. And it is never noon in a Church painting; almost always dusk or dawn, when the light carves apart space and the world is glassy and still with expectation. Even his nights are luminous. In *The Meteor*, 1860, a meteor has supplanted the stars and beams

nish reflections upon the forest. The
ees seem to reach upward as it passes.
Cotopaxi, which Church painted in
362, is the show's conversation piece.
Church presents a volcano spewing
smoke into the sky. The sun, hanging
heavily just above the horizon, smolders
in the dense atmosphere. The water in a
lake seems to be heating up in the lurid
light, though the splash of the vast water-
fall below the lake still appears cool
enough. There is a darkened area in the
right-hand corner, enlivened by bright fly-
ing birds made tiny by the immensities of
space under a cliff. The atmosphere in the
upper left-hand corner is still free of
smoke: It has a strangely blank innocence.
Of course, many interpretations of this vi-
sion are possible. It was painted, for ex-
ample, during the Civil War. But it would
be a mistake to be too literal about such
meanings: Who cares about the moral
when the world is ending or beginning?
You'd think that such fire and brimstone
would have assured Church's continued
success, but American taste is nothing if
not fickle. Like Melville, Church was for-
gotten soon after his death.

CHURCH IS AN EXHAUSTING PAINTER, AL-
ways reaching beyond the frame as if art
were not quite enough. His perfect foil is
Irving Porter (1907-75), a painter and
critic of our own era. Porter is not an
artist who reaches for the stars; he lets
the frame his life. The small retrospective
of his work at AXA Gallery, which con-
tinues for another couple of weeks, is
titled *A Life in Art*. In addition to
works of art, it includes examples of the
artist's personal correspondence and
writings. Porter's world is filled with
books, friends, poetry, family, and houses
in the country. The way a fading red can
take on a highly keyed green provides
more than enough excitement for one
year. His presiding inspirations are Vuil-
lard and Bonnard, masters of the domes-
tic interior, to which he adds a dash of
abstract Expressionist brio. The intimacy
and sweetness of his work continue to
hold our interest, however, because noth-
ing nostalgic or sentimental weakens his
visuality. There was something appeal-
ingly gruff, edgy, distant, and no-non-
sense about Porter. Like the New York
artists of the fifties—his friends—he loved
to give an unexpected twist to a picture
or a phrase. Watercolor "is roughly to oil
what harpsichord is to the piano," he
said, "except that I like the harpsichord
better than watercolor, and oil better
than the piano." Porter worked at a
smaller scale than Church, but he, too,
had an idea of paradise: barefoot friends
on summer afternoons.

Mark Stevens's 1997-2000 reviews are
available at newyorkmag.com.

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'Sweeney Todd' revives an old debate about opera versus musical theater.

APPARENTLY IT STILL BOTHERS SOME PURISTS TO see our distinguished longhair institutions soil their hands with projects that look suspiciously like pop culture. It's even worse when such events attract a large, approving audience. The issue recently arose again, when the New York Philharmonic gave a concert performance of Stephen Sondheim's *Sweeney Todd* in Avery Fisher Hall with a cast of singers more or less equally drawn from the worlds of opera and Broadway. This marked the grand finale of the orchestra's four-year "American Classics" initiative, and it proudly acknowledged the important place that this 1979 musical occupies in American culture.

Can anyone still doubt that fact? Voices that protest the point sound fainter these days, finding it harder than ever to defend their position. Even those who do not thrill to Sondheim—his musical style is a taste that I am still trying to acquire—must admire the skill, craft, and distinctive originality of his scores. That alone would qualify them to be heard and seen in concert halls, opera houses, or wherever audiences gather for something more than idle entertainment. Beyond that, if we want to take these works seriously, where else are we to experience them with any regularity? Since there are no established organizations expressly designed to preserve and perform America's musical theater, the classic works from Herbert and Romberg through Kern and Gershwin to Rodgers and Sondheim lack a permanent and proper home. The occasional Broadway revival is no answer, so right now our opera companies and symphony orchestras are probably best equipped to do the job.

Questions of aesthetics aside, the Philharmonic's performance was indisputably first-class, and fortunately it will be issued on the orchestra's own record label. There was even a stage production of sorts: Director Lonny Price ingeniously maneuvered the cast in front of, behind, and through the musicians, creating more than enough theatrical energy to compensate for the lack of sets to conjure up the Dickensian squalor and stench that is such an integral part of the show's sinister atmosphere. It's a shame that persistent back problems forced Bryn Terfel to cancel his appearances in the title role—it would have been fascinating to hear the demon barber of Fleet Street sung by one of today's most imposing operatic voices opposite the Broadway-styled Mrs. Lovett of Patti LuPone. Instead, that experienced Sweeney, George Hearn, returned to the role and scored points with more than sufficient vocal menace, effectively understat-

ing the character's chilling penchant for Grand Guignol violence.

Since classically trained singers, Americans especially have become increasingly comfortable with pop idiom: richly textured musicals like Sondheim's can only benefit from genuine operatic voices that easily adapt to his vocal requirements. John Aler and Stanford Olsen, both lyric tenors and bel canto specialists, made the well-oiled music for the corrupt Beadle and the charlatan Pirel sound that much more authentic. Paul Plishka's rip bass-buffo as Judge Turpin and Heidi Grant Murphy's sweet lyric soprano were also on target, although Audi McDonald's larger-than-life vocal intensity seemed a most too overwhelming for the Beggar Woman.

The Philharmonic under Andrew Litton plays Jonathan Tunick's masterly orchestration with a keen appreciation of its astringent sound world, formal variety and instrumental sophistication—one more compelling reason why this musical thriller and others of like quality are more than deserving of such deluxe treatment. ■

Peter G. Davis's 1997–2000 reviews are available at newyorkmag.com.

Worlds collide:
Broadway's George Hearn is the vengeful barber, opera's Paul Plishka his victim, in *Sweeney Todd*.



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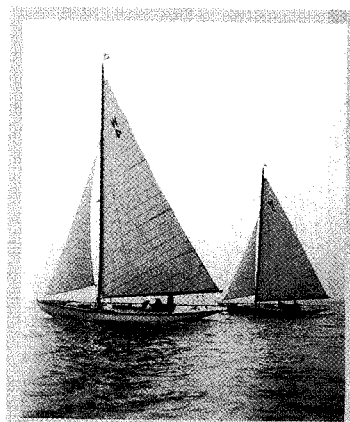
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According to Doyle

Digging into the roots of Sherlock Holmes, 'Mystery!' finds a standard-issue catalogue of Victoriana—your murdered prostitutes, your missing pussycats, your boxes of ears . . .

SO NOW, AT LAST, IT ALL MAKES SENSE. **Murder Rooms: The Dark Origins of Sherlock Holmes** (Thursdays, May 18 and 25; 9 to 10 P.M.; Channel 13) encourages us to believe that the great detective, the very first Baker Street Irregular, was not only a fictional embodiment of the nineteenth century's cult of genius and its passion for explaining absolutely everything from cirripedia to sexuality but also an inspired figment of the romantic imagination. All that busy deducing was to compensate for psychic wounds, holes in his creator's heart. In a dressing gown or deerstalker, consulting his violin or feeding his cocaine habit, he mourned a long-lost love. In a Wagnerian opera, he would have been a bassoon.

From what we already knew about the early life of Arthur Conan Doyle—his artist father who descended into alcoholic dementia, his medical studies at the University of Edinburgh, his clerkship with the forensic

Elsbeth Scott, young Doyle is so smitten as to discover the subjective and indulge the subjunctive.

It's a gloomy Edinburgh we drop in on in 1878 where the poor are punished for failing to prosper and women are punished whether they're poor or not. And it's a dandy puzzle we meet there—involving missing cats, slaughtered sheep, murdered prostitutes, a deaf fiddler, a box of ears, a pile of coins, and lots of quoting from the Bible, as well as arsenic, strychnine, laudanum, syphilis, "moral insanity," and more than on visit to Bell's "Black Museum." And it will be puzzle over by the usual complement of skilled practitioners—Charles Dance (*The Phantom of the Opera*) as Sir Henry Carlyle; Robin Laing (*Cadfael*) as Doyle; and, crucially, Ian Richardson as Dr. Bell, who is equally persuasive telling Arthur that "I have long considered monograph on criminal fathers" or advising the rest of his students that "the charlatan is always the pioneer: the quack of yesterday is the professor of tomorrow."

But everything depends on Elspeth. We must be as smitten with her as young Arthur is, as ready to pack up and follow her to Africa. And when Dolly Well (*Sleepy Hollow*) takes off her cross-dressing cap to let down her dark red tresses—once we've seen her late at night secretly dissecting—we are smitten as well. Never mind the red herrings (of which there are dozens). Or the clumsy acrobatics of the chase (the Brits, maybe to their credit, just aren't very good at choreographing violence). Or even the ambiguous coda (what use are even the most brilliant powers of deduction if "men murder without reason"?). Having consorted ourselves with such an Elspeth, we have no trouble imagining a lifetime of trying to rectify the universe from which she's missing.

I AM ABOUT TO RECOMMEND **Growing Up Brady** (Sunday, May 21; 9 to 11 P.M.; NBC). You should know that this recommendation is *not* ironic. In fact, I have forsworn irony for the foreseeable future. Just as in the seventies, when men were supposed to have feelings, I was briefly sensitive until

being so did nothing for my career, so in the nineties was mostly ironic, which was a supercilious sellout to the status quo. So, for awhile, I will be fiercely sincere. Based on the autobiography of Barry Williams, who played Greg on the sitcom, *Growing Up Brady* tells us what really went on while one family, on television, did things together, while another family, our own at home, pretended to by watching them. Daniel Hugh Kelly, Robert Reed/Mike Brady; Rebecca Bush is Florence



Professor and protégé: Robin Laing, left, as Conan Doyle, with Ian Richardson as his mentor, Dr. Bell, in *Murder Rooms*.

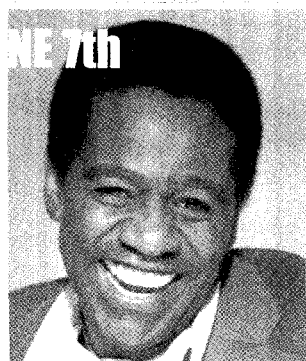
pathologist Joseph Bell, on whom he'd model Holmes—and what we have since learned about Dr. Bell's second career moonlighting as a police consultant, playwright David Pirie has embroidered a two-part *Mystery!* in which young Arthur, at first suspicious of Bell's diagnostic parlor tricks, will end up assisting his crusty mentor in the investigation of a series of murders apparently targeting the first generation of female medical students at the university. With one of these students,

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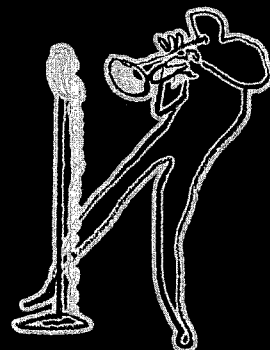
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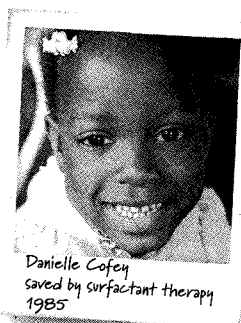
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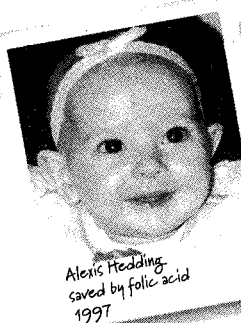
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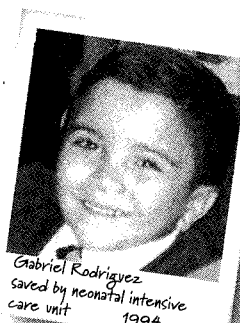
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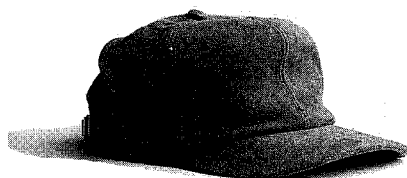


Gabriel Rodriguez
saved by neonatal intensive
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Henderson/Carol; Adam Brody is Barry Williams/Greg; Kaley Cuoco is Maureen McCormick/Marcia; and so on unto Suanne Spoke as Ann B. Davis/Alice and Michael Tucker as executive producer Sherwood Schwartz. The resemblances are eerie and the rumors true. Greg did go out on a date with his own mother, though he really wanted Marcia. Dad, meanwhile, thought sitcoms were beneath him, and maybe you would, too, if earlier you'd co-starred with E. G. Marshall in *The Defenders*. But his real problem was the closet. (Reed would die of AIDS.) And when all the little greedheads banded together, after a taste of Las Vegas, to insist on bigger salaries, they got themselves canceled. It should happen to *Friends*.

Anyway, what's instructive about *Growing Up Brady* is that, even on television, all families are unhappy in their own way, proving Tolstoy's point. Whereas the problem with **The Linda McCartney Story** (Sunday, May 21; 9 to 11 P.M.; CBS) is that her marriage to Paul was as wonderful as everybody said it was, and she's still dead. So while Elizabeth Mitchell is uncanny as Linda, there are no prurient details for a TV movie to divulge. She got him through the defection of John to Yoko; indulged his need for her onstage with Wings; turned him into a vegetarian; and then got cancer like his mother. Gary Bakewell plays Paul, looking like a chipmunk. Tim Piper is a creepy John, as if hexed. George Segal is Linda's father, who knows why. There's not enough music; but then, there never is.

In brief: Law & Order: Special Victims Unit (Friday, May 19; 10 to 11 P.M.; NBC) concludes its first season with a typically fraught episode in which the team, even as they are being evaluated for stress by police psychologist Audra McDonald, find themselves investigating a case of human slavery that involves torture, rape, murder control-freak bankers, and mad-dog veterinarians. A cliffhanger, in that we won't learn until next fall which member of the unit needs shrink-wrapping. Am I alone in finding the absence of courtroom antics in this spin-off a relief? . . . **V.I.P.** (Saturday May 20, 6 to 7 P.M., and Sunday, May 21 1 to 2 A.M.; Fox) likewise concludes its season with a typically frothy episode, in which the team, even as their breasts are falling out, try to save Lee Majors from a renegade faction of the CIA trying to shun him up about Project Omega in Paraguay. Now that I'm no longer ironic, I watch this series for *The Man From U.N.C.L.E.* laughs. And they are many, with subtextual references to everything from *The Fall Guy* to *The Ipcress File*. ■

John Leonard's 1997–2000 reviews are available at newyorkmag.com.

Rink-Side Seats

Rockefeller Center reopens two restaurants, Sea Grill and Rock Center Café, but their ambitious menus are forced to compete with the show outside.

THERE IS NO GREATER EXAMPLE OF LIVE THEATER in this city than a warm, unobstructed rink-level seat for watching the ice skaters at Rockefeller Center . . . Oh, come on! Don't react as if you had a piece of masking tape stuck to the small of your back. All that twitching only means you haven't done this recently. Okay, it's corny, but go to either the

opened Sea Grill, south of the rink, or the newly opened Rock Center Café, to the north, during skating hours, and you have my word as a Bronx-born smart-ass, you'll laugh, you'll sigh, you'll wish you'd had more kids, at least more kids you liked. No bouquets at La Grenouille or dancing-bear fish tanks at the Russian Tea Room can match the delightful distraction of slightly less than Olympic athletes facing the challenges of hard water. A business lunch becomes much more revealing, depending on how your client responds. Awkward first dates and long-married couples find something to talk about. If you're alone, it beats a Tom Clancy novel. Of course, it's cornily romantic, a picture postcard. But it's that which sells for good reason. It makes New York accessible, fanciful, livable. And it sells better than a hansom cab.

Unfortunately, by the time you read this, rather conditions and commercialism will have transformed Sonja Henie's former home away from home into an outdoor fé. The frigid floor show reopens in mid-October. With the view now so cluttered by people, umbrellas, ficus trees, and Prometheus looking like just another sunburned tourist in inappropriate attire, you're stuck gazing instead on what you're eating. And though nothing is likely to do a triple el onto your plate, that's hardly reason to sume the **Sea Grill** offers no spectacle.

First looks can be deceiving. Never a fish-tted locker to begin with, the room has been further streamlined, with enough unched frosted sea-foam glass panels to open a day spa, and a thousand glubs of not-so-tiny bubbles inlaid in terrazzo. It's all lean, clean, devoid of preen, reflective of a conscious desire to make the best of a space herently lacking in distinction. No one is likely to go back to either Tulsa or his office on 39th Street with photos of his mateys amid the Davey Jones décor. But there is a good chance one may look at the agenda to find the next open date to dive into another plateful of fense, crunchy portobello fries or briskly limed riped-sea-bass carpaccio, or get stroked by the sensuality of salmon-belly tartare, so much smoother and reeter than the usual smoked salmon.

Executive chef Edward Brown has patiently crafted an enviable reputation for grace on the shaved ice, and this new incarnation of the Sea Grill proves his skill at balancing a menu that is buoyant with invigorating ideas yet still capable of raising familiar tastes, hither-to earthbound as a sit spin, to a gleefully airborne level of surprise. A splatter of mint oil in familiar tomato bisque gives it a brash kick. Asparagus is weightlessly tossed in tempura to satisfy not only green-market junkies but also those who love fried anything. Sardines, basking in sherry vinegar and paired with red-onion confit, are almost as easy to enjoy as shrimp



cocktail. In fact, there is so much lightness to Brown's tuna tartare in wasabi, vegetable salad with manchego, and crab salad over fava beans and preserved lemon that one is tempted to scavenge all round the table, picking at everything. But when necessary, his lobster chowder, anchored with a steadfast base of potato, celery, and leek, and his ravioli of diver scallops and foie gras have the substance and commanding ability to enforce table manners. Don't dissuade those with forks in hand from closing in on your bowl of huge Prince Edward Island mussels lapping in a spunky Thai curry, though. Mutiny is always ugly.

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Kenneth Chen

Brown bakes beaus, with a smack of mustard-and-scallion sauce on the side. Chatham cod, flaky and lustrous, luxuriates in a black-bean broth enriched by couscous. The lunch menu's grilled salmon, enlivened by a sweet-pea emulsion, and the evening's slow-roasted salmon in sorrel are stronger swimmers than either the plank-roasted Pacific king or the upstaged tuna wrapped in prosciutto and foie gras. Handsomely grilled sea scallops offer a wonderful trio of Peruvian lima beans, Piquillo peppers, and baby artichokes. Dover sole's spicy curry more than makes up for a slight shortfall of promised crispness. Dover sole à la plancha is shockingly sophisticated, an unapologetic old-fashioned dish, beautifully "undone." And order a spring risotto for the whole table. Don't question. Just do it.

My biggest complaint? I wish Brown's superb hazelnut-crust crabs were always available, 24 hours a day. Follow those critters with a black-pepper apple tarte Tatin or a passion-fruit gratin, and you'll momentarily forget the loss of Prometheus' skating friends. Then again, once they return, the soft-shells will be gone. Maybe you can't have everything, after all. But how nice, thanks to its usual view and Chef Brown's menu, that Sea Grill can satisfy so many grown-up desires, long after so many childhood ones have been put on ice.

The Sea Grill, 19 West 49th Street (212-332-7610). Lunch, Monday through Friday 11:30 A.M.-2:30 P.M. Dinner, Monday through Saturday 5-9:45 P.M. Appetizers, \$8 to \$12; entrées, \$19 to \$29. All major credit cards.

LIKE THE REST OF OLYMPIC SPEED SKATER Bonnie Blair's family, the north side of the rink has never broken any records on the ice. Having gone under more names than you'll find on a commemorative Menudo calendar, it is now the **Rock Center Café** and is trying oh-so-very-hard to be perhaps one too many things in its young, slate-clean life: a tasteful oasis for those wishing to snack and watch the world glide by; an unchallenging, soothing repast post along the wearisome tourist's trail; a smart, straightforward dining spot for neighborhood businessmen; and a noteworthy restaurant that can handle its eclectic Italian-slanted menu with effortless élan.

There is strain everywhere. Waiters are unsure of their duties, tripping over words and one another. The menu is uneven and lacks cohesion. The chairs are chairman-of-the-boardroom comfortable, but the lights recreation-room cheap. And an understandable, but regrettable, across-the-board timidity in

seasoning compromises almost every dish. Few things are ever enough of what they strive to be. The dense but tasty Bolognese begs for red pepper and garlic. The minestrone is thin chicken-vegetable soup. Lobster bisque is pleasant but lacks fire. Wasabi must have been no more than waved over the calamari sauce. Porterhouse steak is thinner than a Saturday *Daily News* and delivered with as little salt or heat. And yet. Good naturedness counts for something.

Kids who crave junk and sugar, for eigners speaking little English, tourist terrorized by any spice stronger than salt and media executives fond of the familiar—Rock Center is dealing with a handful of most restaurants dread being dealt. But it's doing its damndest to please. An sometimes it does, with a simple beef carpaccio-and-fennel salad, fresh Malpique on the half-shell, and spaghetti vongole that kind of bites back. Two cheers for a tender lobster salad with avocado and a fragrantly poached sea bass in tomato broth (forget the word *spicy* in front, but it's still nice). Prime rib and double lamb chops rate at least 5.7's.

The kitchen has tried baking lasagna three different ways. All have been gooey, flat disasters. So why am I willing to bet that if management just let Chef Theo Schoenegger do Italian food his way, he'd scare very few diners with more dishes like his impressive Amis chicken, and he might significantly per up his veal chop Milanese, his farfall with salmon, and especially his cioppino, which, filled with tender seafood as it is, only hints at the full-bodied shellfish-and-garlic broth it craves?

A hunch? A hope? A desire to see earnest effort pay off? It's no different from watching new skaters, holding on to that rail for dear life for three revolutions, suddenly let go and glide. Or they fall. Hard. But you have to see the faces while they're doing it. Diners can help but clap even though they know they're not heard. The Rock Center Café is still such an agreeable place to watch the innocent show, I'll be back as soon as we set the clocks back, hoping they'll be better on both sides of the glass. You're sneering, aren't you? *What a sap.* Fine. Don't come. Go to Pastis. I'm sure they'll have a table for you—in an hour or two. I revel in my Ice Capades. You can twirl on it.

The Rock Center Café, 20 West 50th Street (212-332-7620). Breakfast, Monday through Friday, 8:30-10 A.M. Lunch, 11:30 A.M.-2:30 P.M. daily; dinner, 5-10 P.M. daily. Appetizers, \$8 to \$19; entrées, \$15 to \$32. All major credit cards.

Hal Rubenstein's 1998-2000 reviews are available at newyorkmag.com.

A Weekly Guide to Entertainment and the New York

is not an acid flashback!
Cirque du Soleil goes IMAX
with *Cirque du Soleil Journey
Man*, tracing the stages
of life from the Big Bang to
bungee jumping in the
most primeval (page 106)

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Luminous Motion...Young Dr. Freud...Cirque du Soleil

New Films

Adrenaline Drive—A wacky send-up of Japanese action flicks, in which a rental car clerk stumbles upon a suitcase of cash belonging to gangsters. He soon finds himself on the run with a goofy love-interest he meets along the way. (1 hr. 51 mins.; NR) *Loews State.*

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls is his best in years. It's a heavily sentimentalized vision of femalehood, a cross between Tennessee Williams and Ross Hunter. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *Quad Cinema.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. The film's at-

tempts to turn its characters into more than the sitcom cutouts they essentially are doesn't work. His rebirth is brought about by his attraction to his daughter's cheerleader best friend (Mena Suvari); this new-style Rip Van Winkle is like a counterculture washout primed for salvation. Sam Mendes makes his movie debut; the script is by Alan Ball. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *CO Worldwide Cinemas; Kaufman Astoria Cinema.*

American Psycho—Christian Bale plays the designer serial killer and Wall Street hotshot Patrick Bateman in this overconceptualized movie adaptation of Bret Easton Ellis's controversial, overconceptualized novel. Director Mary Harron has done an admirable job paring down Ellis's numbing catalogue of conspicuous consumptions, and the film is less gory than the book. The movie comes across as a classy slasher flick. (Rainer; 4/24/00) (1 hr. 40 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's 59th Street East; Loews 42nd Street E Walk; Linden Boulevard Multiplex.*

Battlefield Earth—Based on an L. Ron Hubbard nov-

el and starring Scientologist John Travolta, this sci-fi adventure takes place in the year 3000, by which time the earth will be colonized by mineral-consuming aliens. (1 hr. 57 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Coronet; Loews O'pheum 7; Clearview's Metro Cinema; New Coliseum Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Ridgewood; UA Maboro; UA Movies at Sheepshead Bay; Centre Sun; side; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA MovieWorld; UA Hyle Plaza; UA Movies at Staten Island.*

The Big Kahuna—Kevin Spacey, Danny De Vito, and Peter Facinelli are industrial lubricant salesmen holed up in a Wichita hospitality suite in this ok adaptation of a play by Roger Rueff. The acting sharp, but isn't it about time American playwright gave this salesman-as-metaphor-for-just-about everything shtick a rest? (Rainer; 5/8/00) (1 hr. 2 mins.; R) *UA Union Square; Clearview's Beekman*

★**Black and White**—James Toback's free-form movie about white teenagers, crime, and hip-hop has a aliveness that compensates for a lot of old-style plot devices. The all-star cast includes Ben Stiller, Bijou Phillips, Brooke Shields, and members of the Wu Tang Clan. Robert Downey Jr. gives a peerless funny performance as a gay husband bitch-slapped by Mike Tyson. (Rainer; 4/17/00) (1 hr. 40 mins.; R) *UA Criterion.*

Bossa Nova—The music and the scenery are as important as any of the situations involving Amy Irving and her Portuguese-speaking supporting cast in a comedy about mostly middle-aged single looking for sex and love. In Portuguese, with subtitles, and English. (1 hr. 35 mins.; R) *UA Union Square; Lincoln Plaza Cinemas.*

★**Boys Don't Cry**—Directed by first-timer Kimber Peirce, the film is about Teena Brandon, who, as Brandon Teena, passed as a boy, romanced two girls, and was killed for her deceptions by two ex-cons in Nebraska in 1993. The talented Hilarie Swank plays Brandon, and Chloe Sevigny co-stars as her love interest. (Rainer; 10/18/99) (1 hr. 1 mins.; R) *UA Criterion.*

Center Stage—The *Madness of King George* director Nicholas Hytner turns out this story about the pirations of young ballet students vying for a place in a prestigious dance company, starring Amanda Schull as a determined ballerina. (1 hr. 53 mins.; PG-13) *CC Village East; Loews 19th St. East; Clearview's Park and 86th St.; UA Gemini; Sony Lincoln Square; Bay Plaza; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

The Color of Paradise—A blind 8-year-old Iranian boy shunned by his father, must learn his trade and move from a blind carpenter to whom he's been apprenticed. By renowned Iranian director Majid Majidi, a one-time Oscar nominee. In Persian with English subtitles. (1 hr. 30 mins.; PG) *Cinema Village.*

Coming Soon—A screwball teen comedy with the kind of twist that almost led to an NC-17—the Manhattan prep-school girls learn it's never too early to start thinking about how to obtain their first orgasm. Starring Gaby Hoffman, Bonn Root, and Tricia Vesey. (R) *CC Village East.*

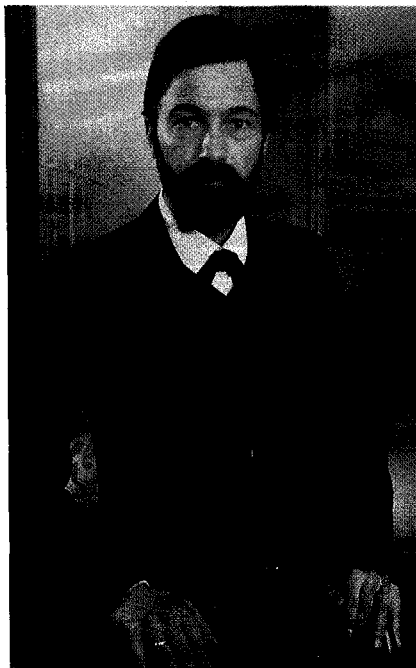
★**Croupier**—Mike Hodges, the much underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about would-be novelist, smashing played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) *Quad Cinema; Loews State; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Kew Gardens Cinema.*

Previews

Back to the Future

No more Ingmar Bergman allusions or thinly veiled references to his weird personal life. In *'Small Time Crooks,'* Woody Allen seems to be reverting to his "earlier, funnier" mode, pre-*'Manhattan.'* He stars here as a would-be con artist armed with scores of lame-brained get-rich-quick schemes. Sounds like *'Take the Money and Run.'* Can *'Bananas: The Sequel'* be far behind? The film co-stars Tracey Ullman (pictured below, with Allen) and opens May 19.





Premiere What's Up, Doc?

The late Austrian director Axel Corti put Sigmund Freud on the couch in the 1977 mockumentary *Young Dr. Freud*, which finally has its U.S. premiere this week at the Film Forum.

The slow-paced film—shot on grainy black-and-white stock with lots of handheld camera-work—finds the good doctor (Karlheinz Hackl) confronted by an unseen interviewer who relentlessly prods him about his tormented childhood, the significance of his dreams, and his taste for cocaine. Opens May 17.

Discreet Charm of the Bourgeoisie—See Rainer, page 34. (NR) Quad Cinemas; Lincoln Plaza Cinemas.

nosaur—Disney's latest animated fare finds a killer comet crash-landing in the Mesozoic, leaving terrified stegosauruses and loads of Biblical allusions in its wake. (1 hr 22 mins; G) Opens 5/19.

East Is East—The great Indian actor Om Puri powers in this jagged, well-made comedy about a Pakistani father in England trying to cope with his unruly family and his own fundamentalist ways. It could have come across as a mixed-race *Life With Father*, but the complexity of Puri's performance transforms it. (Rainier; 4/24/00) (1 hr. 36 mins.; R) CC Angelika Film Center; CC Crown Gotham; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kaufman Astoria Cinema.

East-West—A hokey, melodramatic, enjoyable Cold War drama from France about a Russian émigré physician (Oleg Menchikov) who returns to Stalin's postwar police state with his French wife (Sandrine Bonnaire) and pays the price. In French and Russian with English subtitles. (2 hrs. 5 mins.; NR) Paris Theatre; BAM Rose Cinemas; Kew Gardens Cinemas.

n Brockovich—Julia Roberts plays a high-heeled, cleavage-enhanced, twice-divorced, tough-talking mother of three who also spearheads an investigation leading to the largest payoff ever made in a direct-action lawsuit in this intermittently enjoyable crusading-underdog movie directed by Steven Soderbergh. (Rainier; 3/27/00) (1 hr. 43 mins.; R) CC Village East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews

photograph courtesy of Film Forum.

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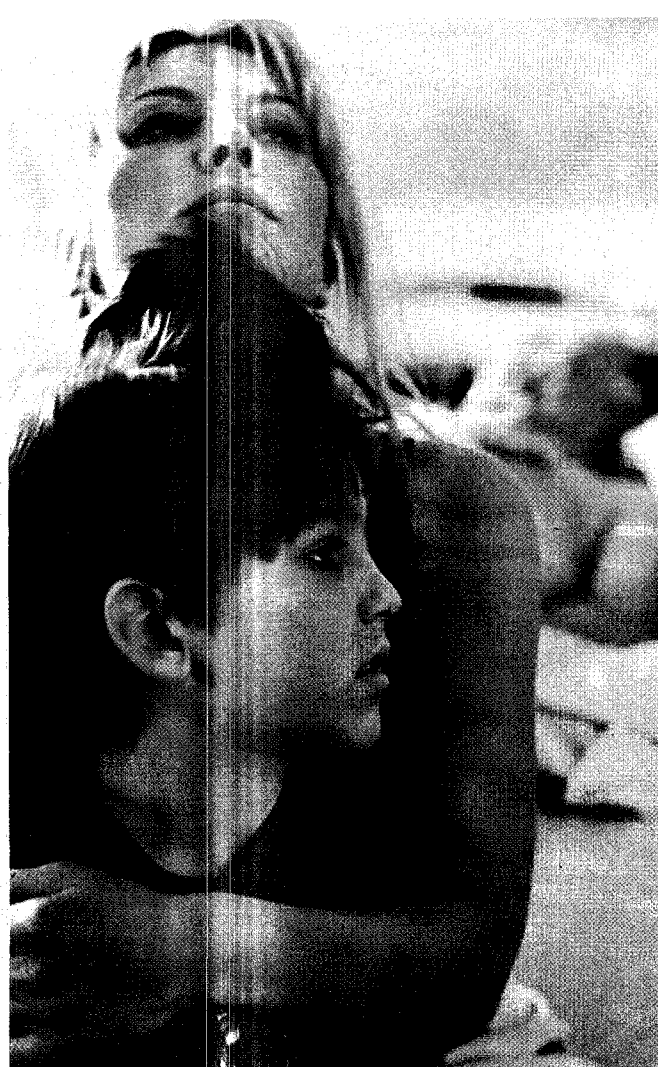
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Previews Child's Play

Eric Lloyd, only 13 years old, is already one up on his contemporary, Haley Joel Osment. In the dark, fragmented melodrama *Luminous Motion* (based on Scott Bradfield's 1989 novel, *The History of Luminous Motion*), he plays a boy who not only sees dead people, but is also responsible for a few of his own. "This kid is way more nuts than Haley's character," Lloyd explains breathlessly via phone from his home in Glendale, California. (His mom is always within earshot, in case she needs to feed him the occasional sound bite.) "He simply doesn't know the difference between right and wrong." That's an understatement, given that his character takes one man down with a power drill and poisons another, then imagines that their ghosts are haunting him from beyond the grave. He also dabbles in witchcraft, totals a Chevrolet, and spies on his mom having sex—all with the kind of guileless, wide-eyed expression that means only one thing in these kinds of films: true malevolence. At first, Lloyd's mom wasn't too keen on him playing this Bad Seed (sans pigtales). "She didn't think he was anything like me," he says, quickly adding, "which he isn't. She really didn't want me to audition." Not surprising, seeing as the boy's violent outbursts all stem from his fanatical love for his mother—an alcoholic, depressive renegade who sleeps with men in order to steal their wallets. "I was nervous about playing such a crazy kid," Lloyd says. "But then I decided, this is a movie, nobody's going to think it's real." Maybe so, but sociopathic adolescents have taken on a whole new significance in the wake of the recent schoolyard rampages, and this film promises to provide more grist for the cultural-decline pundit mill. *Luminous Motion* opens May 19th.

DEREK DE KOFF



72nd St. East; Kaufman Astoria Cinema; Kew Gardens Cinemas.

The Filth and the Fury—Julien Temple creates yet another documentary about the Sex Pistols, this time without letting Malcolm McLaren take all the credit. New concert footage and an interview with Sid and Nancy. (1 hr. 45 mins.; R) Film Forum.

Final Destination—In this tepid horror film, a young man has a jarring premonition and tells his friends that their plane is going to crash. They don't get on... but they die anyway. (1 hr. 30 mins.; R) Loews 42nd Street E Walk; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema.

Five Senses—A myriad of related narratives, each one revolving around touch, taste, smell, etc. Not a prequel to the Bruce Willis thriller. Opens 5/19.

The Flintstones in Viva Rock Vegas—Prequels being all the rage, the Flintstones take us back to Fred and Barney's youth, when they were courting their future wives. Mark Addy and Stephen Baldwin star as Fred and Barney, respectively. Features Alan Cumming in dual roles. (1 hr. 31 mins.; PG) CC Village East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Marboro; Centre Sunnyside; Kaufman Astoria Cinema;

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Main Street Cinemas; Plaza; UA Crossbay II; UA MovieWorld; UA Movies at Staten Island.

Frequency—Jim Caviezel plays a Queens cop who, courtesy of a rip in the space-time continuum and an old ham radio, communicates with his firefighter father (Dennis Quaid) who perished in a blaze in 1969. The radio isn't the only thing that's ham in this misguided hunk of heartfelt mumbo-jumbo. (Rainer; 5/8/00) (2 hrs. 1 min.; R) Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Sony Lincoln Square; Bay Plaza; Whitestone; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA MovieWorld; UA Hylan Plaza; UA Movies at Staten Island.

From the Edge of the City—Greek refugees from Kazakhstan, shunned in their new homeland, live on the margins of Athens and survive by hustling at night. In Greek with English subtitles. (1 hr. 34 mins.; NR) The Screening Room.

Ghost Dog: The Way of the Samurai—Forest Whitaker gives a resonant and affecting performance as a hit man who pores over ancient samurai texts in this allusive Jim Jarmusch movie that is by turns irritating and inviting. (Rainer; 3/20/00) (1 hr. 56 mins.; R) CC Angelika Film Center.

The Girl Next Door—Christine Fugate's documentary on Stacy Valentine, housewife turned porn star. Stacy moved to L.A. in 1995 to pursue the career full-time, leaving behind the lout of a husband who'd persuaded her to pose in the first place. (1 hr. 24 mins.; R) The Screening Room.

★**Gladiator**—Ridley Scott's latest is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while, at the same time, presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. Crowe's intensity holds the film together. As the Roman general who becomes a slave and then a gladiator and a folk hero, he radiates a force field thicker than any armor. Richard Harris, Joaquin Phoenix, and, in his last role, Oliver Reed

contribute some entertaining moments. (Raine 5/15/00) (2 hrs. 30 mins.; R) Art Greenwich Tivoli UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews Astor Plaza; Loews New York Twin; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Ke Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay; UA MovieWorld; UA Hylan Plaza; UA Movies at Staten Island.

Hamlet—See Rainer, page 82. (1 hr. 52 mins.; I) CC Angelika Film Center; Lincoln Plaza Cinemas.

Held Up—Expect plenty of outdated *Deliverance*-sty gags in this fish out of water story starring Jam Foxx as a Chicago businessman held hostage in Southwest convenience store. (1 hr. 31 mins.; PG 13) UA Union Square; CC Sutton; UA East; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; Kaufman Astoria Cinema; UA Crossbay.

★**High Fidelity**—John Cusack is the owner of a record store in Chicago whose girlfriend (Isla Hajele) has just walked out on him in this raffish highly entertaining comedy directed by Stephen Frears. It's one of the few comedies around that really get into the way men try to make sense of themselves. (1 hr. 47 mins.; R) CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Loews Orpheum; Sony Lincoln Square; Clearview's Cobble Hill; Cinemart; Kaufman Astoria Cinema.

Human Traffic—The directorial debut of Justin Kerrigan, a young raver himself, this drug-cult weekend in the life pulls out all the latest movie tricks, with funny and likable characters living up in Wales. (NR) CC Angelika Film Center.

★**The Hurricane**—Denzel Washington gives a powerhouse performance as Rubin "Hurricane" Carter in this film about the middleweight contender

fight for exoneration after he was wrongfully arrested on a murder rap and imprisoned for almost nineteen years. The entire film needed to be as ferocious as Washington's performance, but it seems to have been made to show that racial harmony can KO racial discord and that all is indeed right with the world. (Rainer; 1/10/00) (2 hrs. 26 mins.; R) *CO Worldwide Cinemas; UA Criterion.*

Dreamed of Africa—The African continent, with its sun-baked earth tones, goes well with Kim Basinger's lily-of-the-valley loveliness in this spacious, lackadaisical swatch of inspirationalism about real-life Kuki Gallman, who, with her husband and young son, left a life of privilege in Venice for the poetic hardships of Kenya. Tragedy ensues. The puff adders alone would be enough to keep most of us away, but not Kuki. Basinger at least makes it clear that, for this woman, Africa is one long ravishment. (Rainer; 5/15/00) (1 hr. 52 mins.; PG-13) *UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Whitestone; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

Idiot's—Director Lars von Trier's latest Dogma film, about a commune of sorts whose inhabitants pretend to be mentally retarded, is at various times funny, poignant, and offensive. (1 hr. 55 mins.; R) *Quad Cinema.*

to My Heart—Rob Morrow and Jake Weber play Ben and Adam, best friends who went to Andover and Columbia together, along the way meeting the love of Ben's life, Nina (Claire Forlani), in a local pub. All goes well until, ten years later, Ben cheats on his own wife with Nina, and all these delicate friendships fall apart. (NR) *Quad Cinema.*

Joe Gould's Secret—Stanley Tucci directed and co-stars in this movie about the legendary *New Yorker* writer Joseph Mitchell and his relationship with the subject of two of his profiles, Joe Gould, the Greenwich Village sot and crackbrained philosopher played by Ian Holm. There's a bit too much of a nimbus around Gould's head, but the film is extraordinarily well-acted. (Rainer; 4/17/00) (1 hr. 48 mins.; R) *CC Village East.*

eping the Faith—Edward Norton is a hotshot priest and Ben Stiller is a hotshot rabbi in this wan romantic comedy that wants us to think Noël Coward but too often has us thinking Aaron Spelling. (4/24/00) (2 hrs. 9 mins.; PG-13) *Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Clearview's Metro Cinema; Sony Lincoln Square; Clearview's North Shore Towers; Cobble Hill; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; UA MovieWorld; UA Hylan Plaza; UA Movies at Staten Island.*

The Last September—A lovely, if somewhat too precious, adaptation of Elizabeth Bowen's novel about the passing of the Anglo-Irish aristocracy. Fine performances by Maggie Smith, Michael Gambon and Fiona Shaw help divert us from the plander ones. (Rainer; 5/1/00) (1 hr. 44 mins.; R) *CC Eastside Playhouse.*

re and Basketball—First-time writer-director Gina Prince-Bythewood's movie is about a girl ball player (Sanaa Lathan) and her on-again-off-again romance with the star player (Omar Epps), with whom she grew up. Most of it is mawkishly heartfelt but Lathan gives a performance that seems lit from within. (Rainer; 5/1/00) (2 hrs. 6 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Lintlen Boulevard Multiplex; Ridgewood; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.*

Love Machine—This low-budget mockumentary about an adult Website at NYU and the amateur reporter bent on exposing its users' secret takes *Sex, Lies and Videotape* into Blair Witch territory. "Is it real? Is it fiction?" while updating the '80s expose for the electronic age. (1 hr. 23 mins.; NR) *Two Boots Pioneer.*

New Eve—Cesar-winning actress Karin Viard plays Camille, a modern woman who, after countless flings, finds herself obsessed with a married father of two. (1 hr. 34 mins.; NR) *Cinema Village.*

Return to Me—David Duchovny is a widowed architect who meets and romances Minnie Driver, playing a waitress recovering from a heart transplant. (1 hr. 56 mins.; PG) *Clearview's First & 62nd St.; Kew Gardens Cinemas.*

The Road to El Dorado—Dreamworks' animated movie has some thrilling, swoopy visual sequences, lots of corn, and enough shimmering gold surfaces to make you think the Yucatan is an adjunct of Trump Tower. (Rainer; 4/10/00) (1 hr. 27 mins.; PG) *UA Gemini; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Centre Sunnyside; Kew Gardens Cinemas.*

Road Trip—A raunchy comedy that finds four friends traveling 1,800 miles in search of a smutty videotape accidentally mailed to one of their girlfriends. Co-stars Beckin Meyer, Tom Green, and Andy Dick. (R) *Opens 5/19.*

Romeo Must Die—Hong Kong film veteran Jet Li is an ex-cop looking to avenge his little brother's murder in gang-torn Oakland. Li hooks up with pop star Aaliyah in his film debut as the rival gang leader's daughter in this hi-fi action flick based loosely on *Romeo and Juliet*. (1 hr. 56 mins.; R) *Loews 42nd Street E Walk; Concourse Plaza; Linden Boulevard Multiplex; Kaufman Astoria Cinema.*

Rules of Engagement—In yet another movie about military discipline, a colonel turned lawyer played by Tommy Lee Jones must defend his friend (Samuel Jackson), who saved his life in Vietnam but is now accused of killing civilian demonstrators. (2 hrs. 3 mins.; R) *Loews Village; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside.*

Screwed—Norm Macdonald is a bitter chauffeur who, with his best friend (Dave Chappelle), plans to kidnap his boss's dog. But when the pet escapes and returns to her, she thinks her driver's the one who's been kidnapped. Lots of violent slapstick. (1 hr. 30 mins.; PG-13) *UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Loews 84th Street; New Coliseum; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.*

The Sixth Sense—Bruce Willis, Toni Collette, a haunted little boy, and a twist. (1 hr. 45 mins.; PG-13) *UA Criterion.*

The Skulls—Dawson's Creek star Joshua Jackson plays a New Haven townie who gets accepted to Yale—which is good—and then joins a secret, elitist fraternity—which is bad. Very bad. (PG-13) *Loews State.*

The Sorrow and the Pity—See Rainer, page 84. (4 hrs., 20 mins.; NR) *Film Forum.*

Time Code—Mike Figgis's movie utilizes state-of-the-art digital video camera technology to tell four separate, related stories, all shot in one take and projected onto a screen split into four panels. The result is less aesthetic breakthrough than stunt. (Rainer; 5/8/00) (1 hr. 33 mins.; R) *CC Angelika Film Center; Clearview's Chelsea West; Loews 84th Street.*

28 Days—Sandra Bullock is a pill-popping alcoholic who, after ruining her sister's wedding while sloshed, is sentenced to a touchy-feely rehab center. But what about her pill-popping alcoholic boyfriend? (1 hr. 43 mins.; R) *Kaufman Astoria Cinema; Kew Gardens Cinemas.*

★U-571—Jonathan Mostow's WWII sub thriller is engagingly old-fashioned. Matthew McConaughey is the lieutenant who commandeers the takeover of a German U-boat in order to seize a coding machine called the Enigma. Harvey Keitel and Bill Paxton also turn up in uniform. (Rainer; 5/1/00) (2 hrs.; PG-13) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Hylan Plaza; UA Movies at Staten Island.*

Up at the Villa—Enervated adaptation of the Somerset Maugham novella about murder and romance set in Fascist Tuscany and starring Sean Penn and

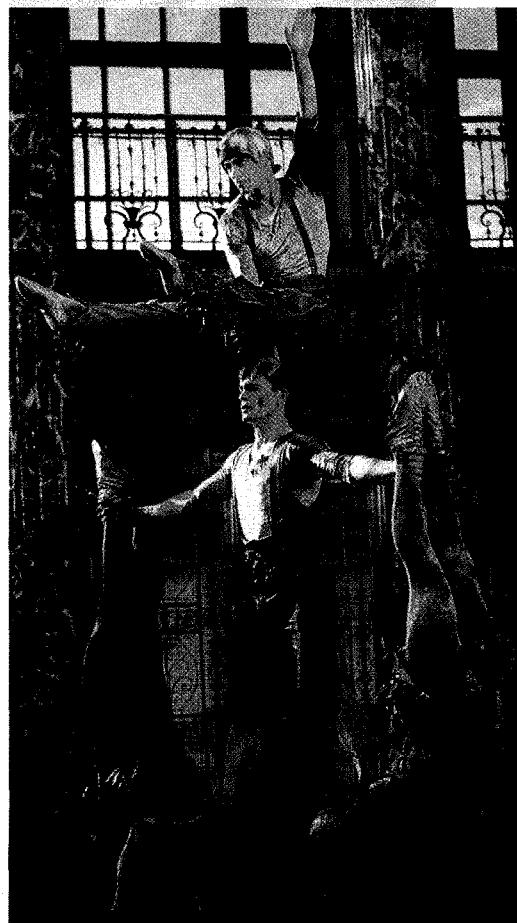
Kristin Scott Thomas as unlikely conspirators. Edward Fox and Anne Bancroft also turn up, as well as a badly miscast Jeremy Davies as an Austrian refugee. (Rainer; 5/15/00) (1 hr. 55 mins.; PG-13) *CC Angelika Film Center; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas.*

The Virgin Suicides—The material—five suburban adolescent girls kill themselves off, poetically, inexplicably—is perhaps too woozy for the rueful, mythological treatment it gets here, but debut director Sofia Coppola has a fine, fresh eye and a way with actors, among them Kirsten Dunst, James Woods and Kathleen Turner. (Rainer; 5/1/00) (1 hr. 37 mins.; R) *Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Sony Lincoln Square; Cinemart; Kaufman Astoria Cinema; UA MovieWorld; UA Movies at Staten Island.*

The Well—Things get sticky between two girlfriends (played by Pamela Rabe and Miranda Otto) after one of them accidentally murders a man and throws his body into a well. (NR) *Opens 5/19.*

Preview 3-D Circus

Do you hunger to see the entire history of humanity reenacted by gymnasts twirling on trapezes, but find De La Guarda too sweaty and in-your-face? This week, the always breathtaking Cirque du Soleil comes to town in virtual form, as a giant 3-D movie at Sony IMAX Theatre at Lincoln Square. 'Cirque du Soleil Journey of Man' opens May 19.



★**Where the Heart Is**—As Novalee Nation, the pregnant and barefoot teenager who becomes a species of small-town saint, Natalie Portman has a radiance that makes this cloyingly ramshackle movie tolerable. (Rainer; 5/8/00) (2 hrs.; PG-13) **CC Murray Hill Cinemas**; **Clearview's First & 62nd St.**; **Clearview's 62nd and Broadway**; **UA Movies at Sheephead Bay**; **Centre Sunnyside**; **Main Street Cinemas**; **UA Astoria**; **UA MovieWorld**; **UA Movies at Staten Island**.

Where the Money Is—Paul Newman stars as a jailed bank robber who scams his way into a nursing home and, with the help of an attendant, played by Linda Fiorentino, and her husband, played by Dermot Mulroney, pulls off a fresh heist. It's wan and wistful and barely breathing. (Rainer; 4/24/00) (1 hr. 29 mins.; PG-13) **CO Worldwide Cinemas**.

Manhattan

Below 14th Street

Art Greenwich Twin—97-101 Greenwich Ave. (212-929-3350) **Gladiator**.

CC Angelika Film Center—18 W. Houston St. (212-995-2000) **East Is East**; **Ghost Dog: The Way of the Samurai**; **Hamlet**; **Human Traffic**; **Time Code**; **Up at the Villa**.

CC Village East—189 Second Ave. (212-529-6799) **Center Stage**; **Coming Soon**; **Erin Brockovich**; **High Fidelity**; **Joe Gould's Secret**; **The Flintstones in Viva Rock Vegas**.

Cinema Village—22 E. 12th St. (212-924-3363) **The Color of Paradise**; **The New Eve**.

Clearview's Waverly—323 Sixth Ave. (777-FILM#603) **Frequency**.

Film Forum—209 W. Houston St. (212-727-8110) **The Fifth and the Fury**; **The Sorrow and the Pity**; **Young Dr. Freud**. (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave. (50-LOEWS#952) **American Psycho**; **Battlefield Earth**; **Keeping the Faith**; **Love and Basketball**; **Rules of Engagement**; **The Virgin Suicides**.

Quad Cinema—34 W. 13th St. (212-255-8800) **All About My Mother**; **Beau Travail**; **Croupier**; **Into My Heart**; **The Discreet Charm of the Bourgeoisie**; **The Idiots**.

The Screening Room—54 Varick St. (212-334-2100) **From the Edge of the City**; **The Girl Next Door**; **The Well**. (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) **Bossa Nova**; **Frequency**; **Gladiator**; **Held Up**; **I Dreamed of Africa**; **Screwed**; **The Big Kahuna**; **U-571**.

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) **High Fidelity**; **I Dreamed of Africa**; **Screwed**; **Where the Heart Is**.

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) **Frequency**; **Gladiator**; **Keeping the Faith**; **Screwed**; **The Virgin Suicides**; **U-571**.

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) **I Dreamed of Africa**; **Time Code**.

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) **American Psycho**; **Battlefield Earth**; **Center Stage**; **High Fidelity**; **Love and Basketball**.

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) **American Psycho**; **Erin Brockovich**; **Frequency**; **Gladiator**; **Keeping the Faith**; **Love and Basketball**; **Rules of Engagement**; **The Flintstones in Viva Rock Vegas**; **The Virgin Suicides**; **U-571**.

42nd-60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) **Frequency**; **High Fidelity**; **Keeping the Faith**.

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) **East Is East**.

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) **The Last September**.

CC Sutton—205 E. 57th St. (212-759-1411) **Held Up**; **Love and Basketball**.

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) **American Psycho**.

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) **Gladiator**.

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) **American Beauty**; **The Hurricane**; **Magnolia**; **The Ninth Gate**; **Pitch Black**; **Scream 3**; **Where the Money Is**.

Festivals African Screen

For New Yorkers curious about which blockbusters have them lined up around the block in Cameroon, options are generally few and far between. African cinema is woefully underrepresented on local screens. This week, however, the Film Society of Lincoln Center presents the Sixth African Film Festival, offering nineteen programs over thirteen days, and showcasing new titles from South Africa, Zaire, and Senegal (including, at right, "Touki-Bonki"). Short films are also included, in a program mysteriously christened "Short and Curlies." (One of the saucier shorts involves the plight of Konaté, a Burkina Faso villager who becomes impatient with rage after his wife presents him with a condom.) See listings for details. Begins May 19.



1670) **Center Stage**; **The Cider House Rules**; **I Dreamed of Africa**; **The Road to El Dorado**.

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, 62nd St. (777-FILM#864) **Where the Heart Is**.

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) **Battlefield Earth**; **Keeping the Faith**.

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) **Gladiator**; **The Flintstones in Viva Rock Vegas**.

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) **Bos Nova**; **Croupier**; **East Is East**; **Hamlet**; **The Discreet Charm of the Bourgeoisie**; **Up at the Villa**.

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) **Held Up**; **Love and Basketball**; **Screwed**; **The Flintstones in Viva Rock Vegas**; **Time Code**; **U-571**.

New Coliseum—701 W. 181st St. (212-740-1545) **Battlefield Earth**; **Gladiator**; **Held Up**; **Screwed**.

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) **Battlefield Earth**; **Gladiator**; **Held Up**.

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) **Battlefield Earth**; **Center Stage**; **Frequency**; **Gladiator**; **High Fidelity**; **I Dreamed of Africa**; **Keeping the Faith**; **Rules of Engagement**; **The Virgin Suicides**.

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) **Battlefield Earth**; **Center Stage**; **Final Destination**; **Frequency**; **Gladiator**; **Held Up**; **Love and Basketball**; **Rules of Engagement**; **The Flintstones in Viva Rock Vegas**; **U-571**.

Concourse Plaza—214 E. 161st St. (718-588-880) **Battlefield Earth**; **Final Destination**; **Gladiator**; **Held Up**; **Love and Basketball**; **Romeo Must Die**; **The Flintstones in Viva Rock Vegas**; **The Road to El Dorado**; **U-571**.

Whitestone—2505 Bruckner Blvd., at Hutchinson

Photograph courtesy of the Film Society of Lincoln Center



River Pkwy. (718-409-9030) *Battlefield Earth*; *Final Destination*; *Frequency*; *Gladiator*; *Held Up*; *I Dreamed of Africa*; *Love and Basketball*; *Rules of Engagement*; *Screwed*; *The Flintstones in Viva Rock Vegas*; *The Road to El Dorado*; U-571.

Brooklyn

Rose Cinemas—30 Lafayette Ave., Brooklyn 718-623-2770) *East Is East*; *East-West*; *Love and Basketball*. (See also "Museums, Societies, Etc.")
Brooklyn Heights—70 Henry St. (718-596-7070) *Boys Don't Cry*; *The Cup*; *Rules of Engagement*; *The Road to El Dorado*.
Narsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Gladiator*; *Held Up*; *The Flintstones in Viva Rock Vegas*.
Barview's Cobble Hill—265 Court St. (718-596-1113) *Frequency*; *High Fidelity*; *Keeping the Faith*; *The Flintstones in Viva Rock Vegas*; *Up at the Villa*.
Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) Call theater for showtimes.
Fortway—6720 Ft. Hamilton Pkwy., at 68th St. 777-FILM#578) Call theater for showtimes.
Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) Call theater for showtimes.
Kingsway—946 Kings Hwy., at Coney Island Ave. 777-FILM#577) Call theater for showtimes.
nt Triplex—Coney Island Ave. at Ave. H (718-338-3711) *Battlefield Earth*; *Gladiator*; *Held Up*.
den Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *American Psycho*; *Final Destination*; *Gladiator*; *Held Up*; *Love and Basketball*; *Romeo Must Die*; *Rules of Engagement*; *Screwed*; *The Flintstones in Viva Rock Vegas*; *The Road to El Dorado*; U-571.
vilion—188 Prospect Park West (718-369-0838) *Frequency*; *Gladiator*; *The Flintstones in Viva Rock Vegas*; U-571.
legwood—55-27 Myrtle Ave., at Putnam Ave. 718-821-5993) *Battlefield Earth*; *Gladiator*; *Held Up*; *Love and Basketball*; *Screwed*.
Marboro—6817 Bay Pkwy., at 69th St. (718-232-1000) *Battlefield Earth*; *Rules of Engagement*;

Screwed; *The Flintstones in Viva Rock Vegas*; U-571.

UA Movies at Sheephead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *Battlefield Earth*; *Center Stage*; *Final Destination*; *Frequency*; *Gladiator*; *I Dreamed of Africa*; *Keeping the Faith*; U-571; *Where the Heart Is*.

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Battlefield Earth*; *Frequency*; *Gladiator*; *The Flintstones in Viva Rock Vegas*; *The Road to El Dorado*; U-571; *Where the Heart Is*.
Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Final Destination*; *Frequency*; *High Fidelity*; *Keeping the Faith*; *The Virgin Suicides*.

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) Call theater for showtimes.

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) Call theater for showtimes.

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *Battlefield Earth*; *Final Destination*; *Frequency*; *Gladiator*; *Held Up*; *Keeping the Faith*; *Romeo Must Die*; *Rules of Engagement*; *The Flintstones in Viva Rock Vegas*; *The Road to El Dorado*; U-571.

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Battlefield Earth*; *Gladiator*; *Rules of Engagement*.

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *28 Days*; *American Beauty*; *East Is East*; *Erin Brockovich*; *Final Destination*; *Frequency*; *Held Up*; *High Fidelity*; *I Dreamed of Africa*; *Keeping the Faith*; *Love and Basketball*; *Romeo Must Die*; *Rules of Engagement*; *Screwed*; *The Flintstones in Viva Rock Vegas*; *The Virgin Suicides*.

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *28 Days*; *Croupier*; *East-West*; *Erin Brockovich*; *Return to Me*; *The Road to El Dorado*; *Up at the Villa*.

Main Street Cinemas—72-66 Main St. (718-263-4828) *Battlefield Earth*; *Frequency*; *Gladiator*; *The Flintstones in Viva Rock Vegas*; U-571; *Where the Heart Is*.

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Kadosh*; *Keeping the Faith*.

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Gladiator*; *The Flintstones in Viva Rock Vegas*.

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) Call theater for showtimes.

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) Call theater for showtimes.

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) Call theater for showtimes.

UA Astoria—28-60 Steinway St. (718-726-1279) *Battlefield Earth*; *Center Stage*; *Gladiator*; U-571; *Where the Heart Is*.

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Center Stage*; *The Flintstones in Viva Rock Vegas*.

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Gladiator*; *Held Up*.

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Battlefield Earth*; *Center Stage*; *I Dreamed of Africa*; *Love and Basketball*; *Rules of Engagement*; *Screwed*; *The Flintstones in Viva Rock Vegas*; U-571.

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *Battlefield Earth*; *Gladiator*; *I Dreamed of Africa*; *Love and Basketball*; *Screwed*; U-571; *Where the Heart Is*.

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave.

(718-225-7711) *Center Stage*; *I Dreamed of Africa*; *Rules of Engagement*; U-571.

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Battlefield Earth*; *Frequency*; *Gladiator*; *Keeping the Faith*; *The Flintstones in Viva Rock Vegas*; *The Virgin Suicides*; *Where the Heart Is*.

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Battlefield Earth*; *Center Stage*; *Frequency*; *Gladiator*; *I Dreamed of Africa*; *Screwed*; *The Flintstones in Viva Rock Vegas*; U-571; *Where the Heart Is*.

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Battlefield Earth*; *Frequency*; *Gladiator*; *Keeping the Faith*; U-571.

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Battlefield Earth*; *Center Stage*; *Frequency*; *Gladiator*; *I Dreamed of Africa*; *Keeping the Faith*; *Love and Basketball*; *Screwed*; *The Flintstones in Viva Rock Vegas*; *The Virgin Suicides*; U-571; *Where the Heart Is*.

Museums, Societies, Etc.

American Museum of the Moving Image—Opening 5/20: "Romantic Outsider: The Films of Alan Rudolph." 5/20: *Choose Me* (1984); *Welcome to L.A.* (1976). 5/21: *Remember My Name* (1978); *Trouble in Mind* (1985). 36-01 35th Ave., Astoria, Queens (718-784-0077). \$4.50-\$8.50; free for members and children under 4.

Anthology Film Archives—5/16: Turkish Film Festival; *Cocoon* (1995); *Everything's Gonna Be OK* (1998). 5/17: New Filmmakers Feature Presentation: *American Intellectuals* (1998). 5/18: Turkish Film Festival; *Cat's Eye* (1998); *Harem Square* (1999). Through 5/21: Essential Cinema. 5/19: *La Passion de Jeanne D'Arc* (1927-28). 5/20: *Order* (1955). 5/21: *Day of Wrath* (1943). 32 Second Ave. (212-505-5110); \$8.

BAM Rose Cinemas—5/16: *Pursued* (1947). 5/18: *Laura* (1944). 5/19: *The Last Supper* (1976). 5/20: *The Cook, The Thief, His Wife and Her Lover* (1990). 5/21: *The Chase* (1966). 5/22: *Genet à Chatila* (1999). 30 Lafayette Avenue, Brooklyn (718-623-2770).

Cinema Classics—"Noir: Visions of Dark." 5/16: *While the City Sleeps* (1956). 5/18: *Hitchhiker* (1953). 332 E. 11th St. (212-675-6692); \$5.

Film Forum—Through 5/25: *The Sorrow and the Pity* (1970). 209 W. Houston St. (212-727-8110); \$9.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 5/18: "American Dreamer: Burt Lancaster." 5/16: *The Swimmer* (1968); *The Conversation Piece* (1974). 5/17: *Birdman of Alcatraz* (1962); *Local Hero* (1983). 5/18: *The Conversation Piece*; *Local Hero*. Opening 5/19: *The Sixth African Film Festival*; *Barbecue-Peje* (1999). 5/20: *A Trip to the Country* (2000). 5/21: *Touki-Bouki* (1973). 65 W. 65th St., plaza level (212-875-5600); \$8.50, \$5 for members, \$4.50 for seniors, \$3 for "Movies for Kids."

Ocularis—5/21: *Deep Crimson* (1997). 5/22: "Lost in Translation: Selections From the MadCat International Women's Film Festival." At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn; (718-388-8713); \$5.

The Screening Room—Through 5/18: "Japanese Outlaw Masters." 5/16: *Female Convict "Scorpion"*—*Jailhouse 41* (1972); *Black Tight Killers* (1966); *Ecstasy of Angels* (1970). 5/17: *Go, Go, Second Time Virgin* (1969); *Female Convict*; *Black Tight Killers*. 5/18: *Female Convict*; *Ecstasy of Angels*; *Black Tight Killers*. 5/19-5/20: *Valley of the Dolls* (1967). 54 Varick St. (212-334-2100); \$9 (\$6 for Sunday-brunch patrons).

Two Boots Pioneer Theater—5/18-5/19: *The Love Machine* (2000). 5/20-5/21: *All I Wanna Do* (2000); *The Love Machine*. 5/22: *The Love Machine*. 155 E. 3rd St. (212-254-3300); \$9, \$6 for seniors.

YWCA Cine-Club—Through 7/30: "The Surreal World of Luis Buñuel." 5/20-5/21: *El Bruto* (1952). 610 Lexington Ave., at 53rd St. (212-735-9717); \$6 members, \$7 nonmembers.

theater

Proof... Drawn to Death... Class

Broadway

Now Playing

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. \$25–\$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Amadeus—Nearly two decades after its London and Broadway triumphs, Peter Shaffer's play returns, again directed by Sir Peter Hall. Michael Sheen purrs, hisses, and farts as Mozart; David Suchet plays his conniving nemesis, Salieri. \$25–\$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box Theatre, 239 W. 45th St. (212-239-6200).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati. \$35–\$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at

3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back (No, not the mouse). \$25–\$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. The supporting cast delivers staunchly. This revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. \$25–\$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Six lives and counting. \$40–\$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/7/82. Through 6/25. *Winter Garden Theatre, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mer-

cenary lawyer who gets them off, gambling seem like the merest peccadillo. Every bosom, pelvis and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) \$20–\$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 22 W. 44th St. (212-239-6200).*

Contact—This is billed as "a dance play by Susa Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. If two shorter pieces and concluding longer one are of uneven merit but never without interest. Boy Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) \$55–\$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theatre, 150 W. 65th St. (212-239-6200).*

Copenhagen—A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. \$40–\$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royal Theatre, 242 W. 45th St. (212-239-6200).*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. (Simon: 11/2/99.) \$45–\$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Dirty Blonde—Brash actress-author Claudia Sheinerson stars in her new play about two Gotham single women who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." \$55–\$60. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this max musical adaptation, but the lead does have his hair cut. \$20–\$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 7. Opened: 10/22/98. *Richa Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. \$65–\$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

The Green Bird—The enchanting surprise of the month, if not the season, this 1765 fairy-tale comedy by Carlo Gozzi is sheer delight. It includes a talking giant sculptured head, a statue that comes to life, a sorceress's garden, and singing apples. But if you think this is kiddie stuff, think again. It is really for adults, although children will get enough of it to enjoy it, too. Though modest in scale than director Julie Taymor's other triumph, the song of the Bird is sweeter, smarter and subtler than the roar of the Lion. (Simon: 4/25/00.) \$45–\$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Jackie Mason—Much Ado About Everything—Jack Mason is not so funny as Dame Edna (who is but still damned funny. He is politically incorrect and glories in it with ecstatic gloat. (Simon:

Previews Popular Science



Rinne Groff's *Five Hysterical Girls Theorem*. Now, in Auburn's new play *Proof* (featuring Mary-Louise Parker and Larry Bryggman, pictured), two sisters battle over the legacy of their mathematician father and a mysterious proof found among his papers. But Auburn protests that his new work, directed by *Moon for the Misbegotten*'s Daniel Sullivan, "is not a mathematical play. Several of the characters are mathematicians," he explains, "but it's more of an old-fashioned, so-called 'well-made' play." The work began as a story about sisters, the onset of mental illness, and "the fear of being like your parents," he recalls, "but once I got into it, I realized that I could work against some stereotypes. The way scientists are often depicted in movies and in plays is that they possess this magical, superhuman ability and don't ever have to work—when a lot of what I've read has suggested that these people are slogging through it." Auburn has slogged a little himself: His first gig integrating science and literature was "writing labels for chemicals and things like carpet shampoo," he says. Pithy little phrases like "If swallowed, induce vomiting." In previews for a May 23 opening at the Manhattan Theatre Club. (See "Off Broadway.")

LOGAN HILL

'For a long time, there was what C.P. Snow called the "two cultures divide," says playwright David Auburn. "If a scientist said he'd never read *Hamlet*, people would look at him like he was crazy. But you could be a writer and express total ignorance about science and nobody would think that was weird." Clearly, things are changing. New York stages have been virtual laboratories over the past year, with science-based plays like Mac Wellman's *Hypatia*, Michael Frayn's *Copenhagen*, and

1/17/00.) \$65-\$55. Tues.-Sat. at 8, Sun. at 3. *Golden Theatre*, 252 W. 45th St. (212-239-6200).

skyll & Hyde—Man turns into beastly man, all in the name of science. \$45-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre*, 236 W. 45th St. (212-239-6200).

Jesus Christ Superstar—Yeah, he's the Messiah, but what he really wants to do is sing in Tim Rice and Andrew Lloyd Webber's musical. \$26-\$81. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts*, 213 W. 42nd St. (212-307-4100).

Miss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. \$25-\$80. Mon.-Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre*, 302 W. 45th St. (212-239-6200).

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cossetting their own daughter, Eponine—what a story! Just synopsising the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) \$20-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater*, 249 W. 45th St. (212-239-6200).

Le Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. (Simon: 12/1/97.) \$20-\$90. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater*, 214 W. 42nd St. (212-307-4747).

Iss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. \$20-\$80. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. *Broadway Theater*, 1681 Broadway, at 53rd St. (212-239-6200).

Moon for the Misbegotten—Thanks to Eugene O'Neill's artistry, the character of Josie is true enough to be a riveting character when incarnated by the right actress, and Cherry Jones is a transcendent actress; when Cherry is in bloom, she is, like her namesake trees, worth a pilgrimage from the four corners of the earth. As James, Gabriel Byrne gives a complementarily moving performance as a lost soul in a dying body. There is a meatiness, a tenacity of grip, and, finally, a grandeur, which this production captures. (Simon: 4/3/00.) \$60-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre*, 219 W. 48th St. (212-239-6200).

Music Man—Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing innamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well, but Craig Bierko, the incumbent Harold Hill, gives an impersonation of Preston rather than a performance. (Simon: 5/8/00.) \$40-\$85. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre*, 250 W. 52nd St. (212-307-4100).

Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in. \$20-\$80. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater*, 247 W. 44th St. (212-239-6200).

Real Thing—The clever Tom Stoppard tells a fairly simple story as trickily, as cleverly as possible. He has lots of fun with his assorted adulteries, and his dialogue suitably sparkles. The current revival is



Opening Stand-up Comics

Comic titan Art Spiegelman will narrate an American history of comics—from “The Yellow Kid” to federal censorship and the demise of “Plastic Man” creator Jack Cole—in his new dramatic work-in-progress, ‘Drawn to Death: A Three Panel Opera.’ The creator of ‘Maus,’ the Garbage Pail Kids, and all sorts of mayhem on ‘New Yorker’ covers also designed the sets for his stage debut, which promises performers, projections, dance, and music. Onstage May 18 and 19 at Arts at St. Ann’s. (See “Off-Off Broadway.”)

less pleasurable than the 1984 American premiere, which had the proper sets and was better directed. Still, Stoppard is one of our few brainy and literate dramatists and once again warms up Broadway’s intellectual climate by several balmy degrees. (Simon: 4/24/00.) \$35-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Barrymore Theatre*, 243 W. 47th St. (212-239-6200).

Rent—The late Jonathan Larson’s reimagining of Puccini’s *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. \$35-\$80. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater*, 208 W. 41st St. (212-307-4100).

The Ride Down Mt. Morgan—Starfleet captain Patrick Stewart plays Lyman Felt, a bigamist businessman who must confront his two wives after a terrible accident, in Arthur Miller’s drama. \$55-\$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/23. *Ambassador Theatre*, 215 W. 49th St. (212-239-6200).

Riverdance—This revamped version returns to New York, featuring Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. \$25-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre*, 222 W. 51st St. (212-307-4100).

Rose—In Martin Sherman’s new play, Olympia Dukakis plays a Jewish woman who reflects on her life, from her childhood in Russia, through Warsaw’s ghettos, to Don Johnson’s Miami. \$30-\$60. Mon.-Sat. at 8, Sat. at 2. *Lyceum Theatre*, 149 W. 45 St. (212-239-6200).

Saturday Night Fever—Flared pants! \$30-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre*, 200 W. 45th St. (212-307-4100).

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. \$20-\$75. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre*, 246 W. 44th St. (212-239-6200).

Taller Than a Dwarf—Parker Posey and Matthew Broderick star in Elaine May’s comedy. \$25-\$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lodge Theatre*, 220 W. 48th St. (212-239-6200).

True West—Sam Shepard’s dysfunctional brothers are brought back to life by two old friends: Philip

Seymour Hoffman and John C. Reilly, most recently spotted together in the film *Magnolia*. \$65-\$67.50. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/18. *Circle-in-the-Square Theatre*, W. 50th St., West of Broadway (212-239-6200).

Waiting in the Wings—Noël Coward’s fiftieth play (1960) still remains a minor gem in that bitter-sweet mode at which Coward excelled. A piece about former star stage actresses living out their declining years in the Wings, a less-than-lavish retirement home, the play is a wise and compassionate address of the problems of aging and death that confront us all. To miss this play (starring Rosemary Harris and Lauren Bacall) would be a major folly; not having a good time at it is a virtual—no, a real—impossibility. (Simon: 1/10/99.) \$25-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O’Neill Theatre*, 230 W. 49th St. (212-239-6200).

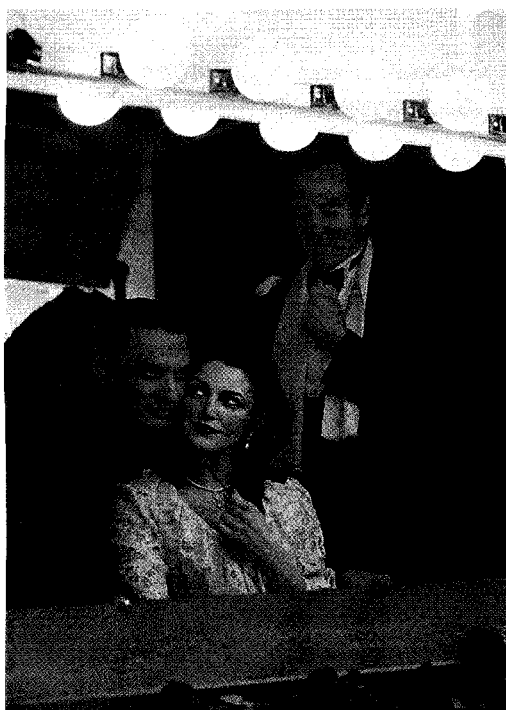
The Wild Party—Toni Collette, Eartha Kitt, and Mandy Patinkin throw a Jazz Age bash. \$40-\$85. Tues.-Sat. at 8, Wed. and Sat. at 2. *Virginia Theatre*, 245 W. 52nd St. (212-239-6200).

Off Broadway Previews and Openings

Anonymous—A novelist who works in advertising is set up with a batty nutritionist and a mafioso in Glen Merzer’s new comedy. Directed by Pamela Berlin (*Steel Magnolias*). \$40. Tues.-Sat. at 8, Sat. at 2 and Sun. at 3. Previews begin 5/16 for a 5/31 opening. *McGinn/Cazale Theater*, 2162 Broadway, at 76th St. (212-279-4200).

Common Things About 16 Dicks From Philadelphia—Empire Theatre presents short plays by David Ives, Jules Feiler, Alexander Dawson, and Richard Harlan Smith, with music by a jazz combo. Charles Gale directs. \$15.99. Mon.-Sat. at 8. Previews begin 5/19 for a 5/24 opening. Through 6/10. *Curran Theatre*, 154 W. 29th St. (212-349-6619).

Enter the Guardsman—A new musical romance. Book and direction by Scott Wentworth, music by Craig Bohmler, and lyrics by Marion Adler. \$39.50. Tues.-Sat. at 8, Sat. at 3, Sun. at 2 and 7. In pre-



Opening Heckle & Jekyll

In the Weissberger Theater Group's new musical romance, 'Enter the Guardsman,' Jekyll & Hyde vet Robert Cuccioli (robed, with Marla Schaffel and Mark Jacoby) sends up that goofy and ghoulish persona by playing a lover with a dual persona. One minute, he is a jealous, beastly newlywed; the next, he dons the garb of a guardsman and seduces his wife behind his own back, as it were. In previews for a May 21 opening. (See "Off Broadway.")

views for a 5/18 opening. Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Ginger Man—Dublin Theatre presents Irish scribe J. P. Donleavy's adaptation of his novel of the same name. \$30-\$40. Tues.-Sat. at 8, Sun. at 3. Previews begin 5/17 for a 5/24 opening. Through 7/2. Irish Arts Center, 553 W. 51st St. (212-581-4125).

The Laramie Project—In November 1998, one month after Matthew Shepard's murder, director Moisés Kaufman (*Gross Indecency: The Three Trials of Oscar Wilde*) traveled with his company to Laramie, Wyoming, just as Shepard's death was becoming a catalyst for hate-crime legislation nationwide. Six visits and several hundred interviews later, Kaufman and members of his company present a set of sampled monologues about the town and the murder. \$25-\$55. Mon. and Wed.-Sat. at 3, Sun. at 3 and 7:30. In previews for a 5/18 opening. Union Square Theatre, 100 E. 17th St. (212-307-4100).

Neil Simon's Hotel Suite—This collection of Neil Simon one-acts set in hotels promises more tiny bars of soap than Broadway has seen in a long while. Hotel manager is John Tillinger. Guests include Helen Carey, Randy Graff, Leigh Lawson, and Ron Orbach. \$55. Tues.-Sat. at 7:30, Wed.,

Sat., and Sun. at 2:30. Previews begin 5/19 for a 6/15 opening. Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

Proof—A new play by David Auburn, directed by Daniel Sullivan (*A Moon for the Misbegotten*). \$50. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. In previews for a 5/23 opening. MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Steam, Too—New one-acts set in steam rooms by Lucy Thurber and Shawn Hirabayshi. \$12. Thurs.-Sun. at 8. Previews begin 5/18 for a 5/21 opening. Through 6/4. Blue Heron Arts Center, 121 E. 24th St. (212-841-0370).

When They Speak of Rita—The Foote family presents a new drama by Daisy Foote, starring Hallie Foote and directed by Pulitzer- and Oscar-winning writer Horton Foote. \$35. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 5/17 opening. Primary Stages, 354 W. 45th St. (212-333-4052).

Now Playing

Abie's Island Rose—The Jewish Rep presents a new musical comedy about a young Jewish medical student and a Caribbean nurse. \$35-\$45. Tues.-Thurs. and Sat. at 8, Sun. at 2 and 7. Playhouse 91, 316 E. 91st St. (212-831-2000).

American Buffalo—William H. Macy and Philip Baker Hall, two prodigiously talented actors who started out in the theater and achieved major Hollywood success, play bumbling thieves in David Mamet's 1975 play. \$50. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 5/21. Atlantic Theater, 336 W. 20th St. (212-239-6200).

Blind Alley—Three one-acts about young women by Nancy Neverez. \$20. Wed.-Sat. at 8, Sat. at 2, Sun. at 2 and 6:30. Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive. \$45-\$55. Tues.-Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. Astor Place Theatre, 434 Lafayette St. (212-254-4370).

The Bomb-itty of Errors—A hilarious, funky-fresh "add-rap-tation" of the Bard's classic and one of the best comedies of the season. \$20-\$35. Tues.-Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. 45 Bleecker St. (212-307-4100).

The Brothers Berg—A new play by Richard Abrons about two battling brothers presented by the New Federal Theatre. \$25. Tues.-Sat. at 8, Sat. and Sun. at 3. HERE, 145 Sixth Ave. (212-647-0202).

Bruce Vilanch: Almost Famous—A one-man show about the mad, mad, mad world of Tinseltown by Hollywood Squares regular and comedy writer Bruce Vilanch. \$35-\$40. Mon.-Sat. at 8:30. Through 6/11. Westbeth Theatre Center, 151 Bank St. (212-307-4100).

Cobb—Lee Blessing's play about the life of controversial baseball legend Ty Cobb. \$25-\$35. Mon.-Sat. at 8, Sat. at 2. Through 5/20. Melting Pot Theatre, 311 W. 43rd St. (212-279-4200).

The Countess—Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. \$40-\$55. Mon.-Sat. at 8, Wed. and Sat. at 2:30. Lambs Theatre, 130 W. 44th St. (212-997-1780).

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. \$37.50-\$45. Tues.-Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) \$30-\$55. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Director—In Nancy Hasty's new play, a once-famous director has fallen from grace and is working as a janitor, until a young playwright enlists his skills—theatrical, that is, not custodial. \$37.50-\$40. Mon.-Sat. at 8, Sat. at 3. Arclight Theatre, 152 W. 71st St. (212-279-4200).

The Donkey Show—A very loose disco-musical adaptation of *A Midsummer Night's Dream*, with ever looser morals. \$35. Thurs.-Sat. at 8 and 10:30, Sun. at 8. El Flamingo, 547 W. 21st St. (212-307-4100).

Enough About Me: An Unauthorized Autobiography—Downtown diva Varla Jean Merman, who may or may not be the love child of Ernest Borgnine and Ethel Merman, reveals all the aorta-bursting heartache that festers behind her dazzling persona. \$30. Thurs., Fri., and Sat. at 8, Sun. at 7. Chelse. Playhouse, 125 W. 22nd St. (212-307-4100).

The Fantasticks—The musical perennial that, happily, refuses to go away. \$36.50-\$39. Tues.-Fri. at 8 Sat. at 3 and 7, Sun. at 3 and 7:30. Opened 5/3/60. Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. \$45-\$47.50. Mon. and Wed.-Sat. at 8:15, Sat. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. Stardust Theatre, Broadway at 51st St. (212-239-6200).

Fully Committed—For the price of an entrée, Beck Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) \$45. Tues.-Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Hansen's Cab—Mark R. Giesser's new play follows the plight of a woman diagnosed with Hansen Disease, or leprosy, in 1958. \$40. Tues.-Sat. at 8 Wed. and Sat. at 3, some Sun. at 3. In previews for a 5/9 opening. Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. \$49.50-\$55. Mon., Tues. Fri., Sat. at 8, Wed. at 2:30, Sat. at 2:30, Sun. at 7:30. Westside Theatre, 407 W. 43rd St. (212-239-6200).

Jitney—This is the revised version of August Wilson first play, the start of what became a ten-part series, still in progress, about African-American life one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in the Pittsburgh of 1977. It is so vividly written, acted, and directed (by Marion McCClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) \$51. Tues.-Thurs.-Sat. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. Second Stage Theatre, 307 W. 43rd St. (212-241-4422).

Kiki & Herb: Playing for Time—The downtown duo opens its first open-ended Off Broadway run, a ter practically reinventing cabaret theater with renditions of crooner classics and slightly less A gonquin tunes by the likes of Patti Smith, Suicidal Tendencies, and Christina Aguilera. \$12-\$11. Fri.-Sun. at 7:30. Fez, 380 Lafayette St. (212-53-2680).

Lucrece—Edward Berkeley directs a new production of Thornton Wilder's play. \$15. Wed.-Sat. at 8.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Sun. at 3. *Ohio Theater*, 66 Wooster St. (212-886-1889).

anchild in the Promised Land—Joseph Edward performs nineteen characters in this one-man adaptation of Claude Brown's classic autobiography. \$15-\$35. Mon., Wed.-Sat. at 8, Sat. at 2, Sun. at 3. Through 5/21. *American Place Theater*, 111 W. 46th St. (212-239-6200).

Midsummer Night's Dream/The Family Reunion/Don Carlos—The Royal Shakespeare Company presents three works in repertory: Shakespeare's classic, T.S. Eliot's verse drama, and Friedrich Schiller's historical tragedy. Directed by Adrian Noble, Gale Edwards, and Michael Boyd, respectively. \$20-\$55. Call for schedule. Through 5/27. *BAM*, 651 Fulton St., Brooklyn (718-636-4100).

iked Boys Singing—Just like a musical revue, but without pants. \$45-\$65. Mon., Wed.-Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse*, 100 Seventh Ave. So. (212-463-0060).

ir Lady of Sligo—Sinéad Cusack plays the lead in Sebastian Barry's drama about the destructive relationship of an Irish couple. \$30-\$40. Tues.-Sat. at 8, Sun. at 3. Through 6/4. *Irish Repertory Theatre*, 132 W. 22nd St. (212-727-2737).

ir Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes. \$50-\$80. Mon., Wed.-Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre*, 323 W. 44th St. (212-239-6200).

er the River and Through the Woods—A comedy by Joe DiPietro about four meddling Italian-American grandparents. \$49.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre*, 450 W. 42nd St. (212-239-6200).

nt—A family-friendly musical from the Netherlands complete with 28 dog-size puppets. \$10-\$25. Call for schedule. Through 5/21. *New Victory Theater*, 209 W. 42nd St. (212-239-6200).

ial Craft Warnings—Worth Street Theater revives last year's successful production of the Tennessee Williams drama. \$15-\$40. Mon., Thurs.-Sat. at 8, Sun. at 5. *TribeCa Playhouse*, 111 Reade St. (212-532-8887).

ng of Songs—A new musical based on Sholom Aleichem's love story. \$12-\$15. Tues.-Sat. at 3, Sun. at 7. Through 5/20. *Greenwich St. Theatre*, 547 Greenwich St. (212-592-4005).

mp—As the title implies, a loud, aggressive, and energetic show. \$24.50-\$49.50. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum*, 126 Second Ave. (212-477-2477).

ny 'n' Tina's Wedding—A wedding at St. Luke's Church, 308 W. 46th St., then a reception at Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St., with Italian buffet, and wedding cake. Wonderfully tacky. \$65-\$75. Thurs.-Sat. at 7, Sun. at 2. Opened: 2/6/88. (212-239-6200).

ycle—Carson Coulon's new play. \$35. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. *Thirteenth St. Theatre*, 136 E. 13th St. (212-307-4100).

o-Headed—A frontier tale about women in Utah featuring Lizbeth Mackay and Deirdre O'Donnell. Directed by Joan Vail Horne (*Exact Center of the Universe*). \$35. Tues.-Sat. at 8, Sat. and Sun. at 3. *Women's Project Theatre*, 424 W. 55th St. (212-239-6200).

cle Vanya—The Roundabout presents Chekhov's comedy, starring vets Sir Derek Jacobi, Laura

Linney, Brian Murray, and Roger Rees. Michael Mayer (*Side Man*) directs. \$50-\$65. Tues.-Sat. at 8, Wed., Sat., and Sun. at 2. Through 6/11. *Brooks Atkinson Theatre*, 256 W. 47th St. (212-307-4100).

The Vagina Monologues—Eve Ensler's ode to fanny-boos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. \$55. Tues.-Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *West-side Theatre*, 407 W. 43rd St. (212-239-6200).

Wake Up and Smell the Coffee—The latest one-man wonder by Eric Bogosian (*Pounding Nails in the Floor With My Forehead*). \$29.50-\$49.50. Tues.-Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 3. *Jane Street Theatre at the Hotel Riverview Ballroom*, 113 Jane St. (212-239-6200).

The Waverly Gallery—Grande dame Eileen Heckert plays a Village art dealer who is forced to give up her gallery because of her age in a new play by Kenny Lonergan. \$40-\$55. Tues.-Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade Theatre*, 2162 Broadway, at 76th St. (212-239-6200).

What You Get and What You Expect—Christopher Ashley (*The Country Club*, *Currently of Palm Beach*) directs Jean-Marie Besset's play about two architects

vying for the world's first extraterrestrial commission: a monument on the moon. \$45. Tues.-Sun. at 8, Sat. and Sun. at 3. *New York Theatre Workshop*, 79 E. 4th St. (212-460-5475).

The Wild Duck—Henrik Ibsen's 1884 tragicomedy is the fifth production in the Century Center's "Ibsen Series." \$12. Wed.-Sat. at 8. *Century Center Ballroom Theatre*, 111 E. 15 St. (212-982-6782).

Yard Gal—Two delinquent teens roam the streets of London in this new play by Rebecca Prichard, who won a London Critic's Award for this work in 1998. \$35. Mon. at 7, Wed.-Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Through 5/21. *MCC Theatre*, 120 W. 28th St. (212-727-7765).

Off-Off Broadway

Ache—Blake Wilson's play dramatizes a breakup in 139 poems. \$12. Thurs.-Sat. at 10. Through 6/10. *Flea*, 41 White St. (212-226-0051).

Charlie Victor Romeo (Cockpit Voice Recorder)—A multimedia piece about death and high altitudes. Thurs.-Sat. at 8. *Collective Unconscious*, 145 Ludlow St. (212-254-5277).

Class/Night Light—Thought Music shares battle tales from the culture wars on 5/19 and 5/20 at 8/Ann Carlson re-creates old photos in Chelsea from 5/17 to 5/27; Wed.-Sat. at 8:30 (Call for meeting place). \$12-\$15. *The Kitchen*, 512 W. 19th St. (212-255-5793).

Drawn to Death: A Three Panel Opera—A dramatic history of comics by Art Spiegelman. \$20. 5/18 and 5/19 at 8. *Arts at St. Ann's*, 157 Montague St., Brooklyn (718-858-2424).

Endgame—Rude Mechanicals presents the Beckett one-act. \$15. Wed.-Sat. at 8, Sun. at 3. Through 5/28. *30th St. Theater*, 259 W. 30th St. (212-414-5136).

Eurydice: Legend of Lovers—Storm Theatre presents Jean Anouilh's modernization of the Orpheus-and-Eurydice legend. \$15. Tues.-Thurs. at 7:30, Fri. and Sat. at 8. *Studio Theatre*, 145 W. 46th St. (800-965-4827).

Hands Afire—Firebrand Staceyann Chin, one of New York's best and most passionate spoken-word performers, rants and reflects on a childhood in Jamaica, her immigration to New York, sexuality, her family, and Giuliani, who, she threatens, she wants to make "so scared he has to hire two butch bodyguards." Directed by Will Pomerantz. \$15. Sundays at 9:30. 5/21-6/25. *45 Bleecker St.* (212-505-2367).

Hypatia—A new play by two-time Obie-winner Mac Wellman about the fifth-century mathematician and philosopher. \$12-\$15. Wed.-Sat. at 7:30. Through 6/3. *SoHo Rep*, 46 Walker St. (212-334-0962).

Louise Bourgeois: I Do, I Undo, I Redo—A biographical work about the French-born sculptor by Brazilian actress Denise Stoklas, with sets by Bourgeois herself. \$15-\$20. Thurs.-Sat. at 8, Sun. at 3:30 and 8. *La MaMa E.T.C.*, 74A E. 4th St. (212-475-7710).

Marathon 2000—Ensemble Studio Theatre's one-act festival featuring works by Leslie Ayzavizian, David Ives, Warren Leight, Romulus Linney, and others. \$15 for single tickets. \$40 for marathon passes. Call for schedule. Through 6/11. *E.S.T.*, 549 W. 52nd St. (212-247-4982).

Preaching to the Perverted—Holly Hughes dishes on Teletubbies and lays out her own gay agenda. \$20. Thurs.-Sun. at 7:30. Through 5/21. *P.S. 122*, 150 First Ave. (212-477-5288).

Opening Classic

In Class, former punk-rock and award-winning author Jessica Hagedorn (*Dogeaters*, *The Gangster of Love*) joins the performance group **Thought Music** (Robbie McCauley, pictured top right, with Hagedorn, kids, and Laurie Carlos, bottom) to tell battle stories from the culture wars at the Kitchen on May 19 and 20. In another Kitchen performance, **Night Light**, artist Ann Carlson re-creates old photographs in Chelsea with live performers, beginning May 17. (See "Off-Off Broadway.")



art

William Edmondson... American Modern

Galleries Solos

Madison Avenue and Vicinity

Frederic Edwin Church—A retrospective of paintings, drawings, and sketches by the nineteenth-century American landscape painter; through 7/15. Berry-Hill, 11 E. 70th St. (212-744-2300).

Willem de Kooning—Paintings and drawings of abstracted female figures from the John and Kimiko Powers collection; through 6/30. Gagosian, 980 Madison Ave. (212-744-2313).

Seth Michael Forman—Paintings of figures enacting enigmatic, often absurd, personal dramas; through 6/24. Baumgold, 128 E. 72nd St. (212-861-7338).

Sam Francis—Abstract paintings made between 1964 and 1968 whose compositions are characterized by open, off-white centers bordered by bright col-

or; through 6/30. Gray, 1018 Madison Ave. (212-472-8787).

Rebecca John—Watercolors of botanical subjects; through 6/9. Davis & Langdale, 231 E. 60th St. (212-838-0333).

Vik Muniz—New works by the Brazilian-born artist, including the series "Personal Articles," a set of 60 fantasy newspaper articles accompanied by computer-manipulated photographs, each in an edition of six, and small paintings made from memory after snapshots found in family albums; through 6/9. Ubu, 16 E. 78th St. (212-794-4444).

Winston Roeth—Reductive landscape paintings; through 6/3. Stark, 555 W. 25th St. (212-807-1051).

Fred Sandback—New work in colored yarn, the artist's signature medium for the past 30 years, and recent bas-reliefs of single or multipaneled pieces of painted or unpainted wood; through 6/17. Markey, 42 E. 76th St. (212-517-9892).

James Sheehan—Miniature paintings of crowds of

people; through 6/16. Rickards, 1045 Madison Ave. (212-924-0858).

Max Weber—Paintings and works on paper dating from 1908 through the fifties from the American modernist's estate; through 6/10. Peters, 24 E. 78th St. (212-628-9760).

57th Street Area

Luis Cruz Azaceta—New abstract paintings from the series "Structuring Fear" by this artist known for his expressionistic figurative images addressing such issues as exile, homelessness, and urban violence; through 6/17. Barquet, 41 E. 57th St. (212-644-9090).

Richard Baker—Recent still-life paintings; through 6/9. Washburn, 20 W. 57th St. (212-397-6780).

Theresa Bernstein—Paintings and works on paper of landscapes, interiors, and other subjects dating from 1909 to 1980 by one of the youngest members of the Ashcan school, who recently turned 110; through 6/10. Whalen, 24 W. 57th St. (212-397-9700).

Gaston Chaissac—Drawings, paintings, and totems by the self-taught French artist (1910-1964) associated with the Art Brut group; through 7/25. Kruger, 41 E. 57th St. (212-755-7288).

Inka Essenhigh/Peter Halley—Large-scale painting that combine fluid drawing with the vivid color and slick surfaces of animation cels/Small paintings that continue the artist's exploration of geometric abstraction. Through 6/24. Boone, 74 Fifth Ave. (212-752-2929).

Andy Goldsworthy—Two new site-specific works, including a wall made of clay and a "rush line" drawing composed of reeds woven together; through 7/17. Lelong, 20 W. 57th St. (212-315-0470).

Hans Hofmann—Paintings and drawings made by the artist in his summer studio in Provincetown between 1935 and 1966; through 6/10. Ameringer Howard, 41 E. 57th St. (212-935-1110).

David Hollowell—Figurative paintings that combine figures and backdrops from different eras; through 6/3. Davidson, 41 E. 57th St. (212-759-7555).

Richard Long—An outdoor sculpture, *Brownstone Circle*, and photograph and text works; through 8/10. Seagram, 375 Park Ave. (212-572-7379), Mon.-Fri. 9-5.

Agnes Martin—Recent large-scale abstract paintings based on aspects of love; through 6/10. PaceWildenstein, 32 E. 57th St. (212-421-3292).

Daniel Morper—Realist landscape paintings; through 5/31. Tatistcheff, 50 W. 57th St. (212-664-0907).

Roy Newell—Recent paintings of geometric compositions; through 6/3. McGrath, 20 W. 57th St. (212-956-3366).

Akio Takamori—Ceramic sculpture of people from the artist's childhood in a small rural town in Japan; through 6/3. Clark, 2 W. 57th St. (212-246-2205).

John Torreano—New works; through 6/9. Littlejohn Contemporary, 41 E. 57th St. (212-980-2323).

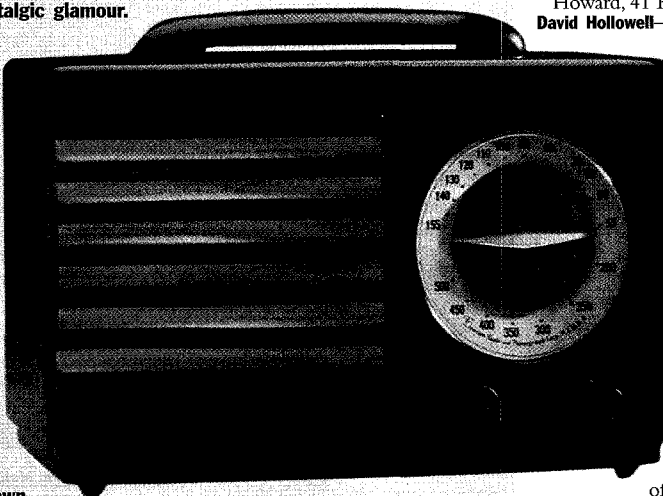
Neil Welliver—Prints from the early eighties to the present, among them the artist's large-scale *ukiyo* woodcuts of the Maine woods; through 6/9. D Nagy, 724 Fifth Ave. (212-262-5050).

On View America, Expressed

'American Modern" may sound like an official decorative-arts term, but J. Stewart Johnson came up with it himself (co-opting the name of a Russel Wright line of funky colored biomorphic dinnerware) for the exhibition he has curated for the Metropolitan Museum of Art: "American Modern, 1925-1940: Design for a New Age." The show (on view May 16 to January 7, 2001) and its coffee-table book tie-in (Abrams; \$39.95) trace the evolution of American designs for living—from feeble imitations of European items to breakthroughs of New World originality and exuberance. Culled from the Met's holdings and from the formidable private collection of John C. Waddell, which has been promised to the museum, the sleek furniture, drop-dead cocktail and coffee services, and ebullient fabrics represented in the show practically corner the market on clear-lined beauty and nostalgic glamour.

American Modern furniture took inspiration from several key movements, imbuing each with a particularly American spark: first, the luxurious elegance of the French Art Deco style; next, the uncompromising dictates of the German Bauhaus movement, which glorified the geometric and the machine-made; and lastly the warmer Scandinavian Modern era, whose pared-down aesthetic was expressed in natural materials and curves that accommodated the human body. American designers like Henry Dreyfuss, Walter Dorwin Teague, and Donald Deskey came up with their own innovations, among them "streamlining," which encouraged the speeding-bullet look of aerodynamic efficiency not only in trains but in tableware and vacuum cleaners as well. "I find objects very sympathetic. They have a voice," says curator Johnson. "Arranging them in an exhibition like this, I can make them tell their stories."

TOBI TOBIAS



SoHo and TriBeCa

Bartlett—New figurative paintings and works on paper that explore water as a theme; through 6/3. P.P.O.W., 476 Broome St. (212-941-8642).

rena Bocchino—Recent abstract drawings loosely based on the music of the Beatles' *Yellow Submarine* album; through 6/10. Exhibit A, 160 Mercer St. (212-343-0230).

in Chamberlain—New sculptures composed of ribbonlike forms of painted metal that appear to be exploding into space; through 6/10. Pace Wildenstein, 142 Greene St. (212-431-9224).

uck Close—Recent pochoir prints made with pulp; through 6/3. Dieu Donné Papermill, 433 Broome St. (212-226-0573).

irk Miloff—Thickly impastoed abstract paintings and digital movies; through 5/10. Collins, 83 Grand St. (212-226-1861).

itt Mullican—A survey of the artist's drawings from 1973 to the present; through 5/27. Alexander, 59 Wooster St. (212-925-4338).

hard Purdy/Rafael Ferrer—An installation of wall drawings, computer-generated images, and encaustic paintings/New gouache paintings inspired by Alberto Gicometti's studio. Through 5/31. Hoffman, 429 W. Broadway (212-966-6676).

ah Smelser/Ron Rumford—New monoprints by both. Through 6/17. Bridgewater/Lustberg & Blumenfeld, 160 Broadway (212-941-0355).

omas Zimmer—Conceptual drawings; through 6/17. TAYLOR/TZ Art, 470 Broome St. (212-966-9059).

Chelsea

dele Bamgboye—An interactive computer installation in which viewers can manipulate digital variants of cultural artifacts, by an African-born artist living in London; through 6/10. Erben, 516 W. 10th St. (212-645-8701).

a Banerjee—New sculptures and installations; through 6/24. Admit One, 529 W. 10th St. (212-463-0164).

Barrette—An installation on the history of Sugamo prison in northwest Tokyo and the Tokyo war-crimes trials of 1946-48; through 6/17. Van der donk, 601 W. 26th St. (212-691-5973).

itt Burton—Early sculptures of tables, chairs, and benches, and photographs of the artist's performances; through 6/24. Protetch, 511 W. 22nd St. (212-633-6999).

ié Daniëls—Paintings and drawings by the Holland-based artist spanning the late seventies through the eighties, on loan from the René Daniëls Foundation and various European museums; through 6/3. Metro Pictures, 519 W. 24th St. (212-206-7100).

rrnton Dial/Mo Bartlett—Drawings by the self-taught Alabama artist/Black-and-white photographs from the sixties of the artist's sculptures of children, as well as two of those sculptures. Through 6/24. Ricco/Maresca, 529 W. 20th St. (212-627-4819).

ton Ford—New watercolors of animals in scenarios that offer a whimsical history of Western perceptions of Africa and India; 5/18-6/30. Kasmin, 93 Tenth Ave. (212-563-4474).

harina Fritsch—Two large-scale sculptures that continue the German artist's exploration of fairy-

tale imagery; through 6/23. Marks, 523 W. 24th St. (212-243-0200).

Paul Georges—A retrospective of the artist's large-scale figurative paintings; through 6/10. Center for Figurative Painting, 115 W. 30th St. (212-868-3452).

Michel Gerard—Mixed-media sculptures and installations that explore the similarities and differences between living in Paris and New York; through 6/10. Folin/Riva, 529 W. 20th St. (212-242-3434).

Craig Kalpakjian/Rackstraw Downes—Computer-generated images of interiors/Recent paintings of interiors, including those of the World Trade Center. Through 6/10. Miller, 524 W. 26th St. (212-366-4774).



Photography Shore Thing

If the image above suggests the recent work of Thomas Struth, Andreas Gursky, or some other contemporary German photographer, think again. It's a Stephen Shore photograph from 1979 of a campsite in Jackson, Wyoming, one of many everyday landscapes (Texas, Montana, Florida, and Scotland, too) the American photographer visited in the seventies and eighties, and where he usually saw—and captured—something the rest of us missed. At 303 Gallery, 525 West 22nd Street; through June 3.

Joey Kotting—An installation of film and painting; through 6/9. Fredericks Freiser, 504 W. 22nd St. (212-633-6555).

Jon McCafferty—Abstract paintings that use the letters from the artist's first name as a starting point; through 6/4. Grimm, 505 W. 28th St. (212-564-7662).

Keith Sonnier—Drawings and sculptures from the past three years; through 6/3. Marlborough Chelsea, 211 W. 19th St. (212-463-8634).

Robert Stackhouse—A sculptural "floor" constructed from 120-year-old Kansas greenhorn limestone post rocks; through 6/10. Johnson, 210 Eleventh Ave. (212-924-1688).

Rudolf Stingel—Large wall-mounted pieces of white Styrofoam that are covered with a pattern of footprints made by the artist walking directly on them; through 6/3. Cooper, 534 W. 21st St. (212-255-1105).

Suzy Sureck—Sculptures and installations that use transparent, translucent, and reflective materials; through 6/3. Pardo, 210 Eleventh Ave. (212-242-8523).

Andy Warhol—A selection of the artist's "Diamond Dust Shadow Paintings" that were completed in 1979 and made shortly after his "Shadow Paint-

ings," which are in the collection of the Dia Art Foundation; through 6/10. Gagosian, 555 W. 24th St. (212-741-1111).

Jason Young—New abstract paintings; through 6/17. Cristineros, 529 W. 20th St. (212-206-0297).

Mel Ziegler—Drawings that depict whimsical proposals for outdoor projects; through 6/3. Cooper, 534 W. 21st St. (212-255-1105).

John Zinsser—New abstract paintings; through 6/12. Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Group Shows

Madison Avenue and Vicinity

Graham—1014 Madison Ave. (212-535-3767). New paintings by Burckhardt, Hindley, White; through 6/10.

Knoedler—19 E. 70th St. (212-794-0550). "The Collector as Patron in the Twentieth Century," post-war and contemporary art from the collections of five prominent living collector-patrons, including Agnes Gund, Marieluise Hessel, Bebe and Crosby Kemper, Mary and Jim Patton, and Bea and Phil Gersh; through 7/31.

Sculpture Center—167 E. 69th St. (212-879-3500). Works by emerging sculptors; through 6/17.

57th Street Area

Helman—20 W. 57th St. (212-245-2888). Paintings from the forties by New York School artists, among them Baziotes, Gorky, Gottlieb, Hofmann, de Kooning, Pollock, Motherwell, Rothko; through 6/10.

PaineWebber—1285 Ave. of the Americas (212-534-1672, ext. 212). "Painting the Town, Cityscapes From the Museum of the City of New York," works by Audubon, Hassam, Hopkins, Marsh, others; through 6/23.

SoHo and TriBeCa

Art in General—79 Walker St. (212-219-0473). "Friendships in Arcadia: Writers and Artists at Yaddo in the 90s," works by 26 artists chosen by 25 writers, all of whom shared communal experi-

ences at the artist's colony in Saratoga Springs; through 5/20. "On Translation: The Adapter," a collaborative project between Muntadas and the Department for Public Appearances; through 7/8.

CRG—93 Grand St. (212-966-4360). "All Things, Everything True," recent sculpture by Bronson, Coughlan, Durant, Fields, Tse; through 6/16.

Exit Art—548 Broadway (212-966-7745). "Nuevo New York," the nonprofit gallery's annual exhibition of works by emerging artists chosen by its directors Jeanette Ingberman and Papo Colo; through 6/10.

Kelly—43 Mercer St. (212-343-2405). "On Language," works in various media that use language, by Gordon, Hamilton, Kosuth, Nauman, Simpson, Wegner, Wool, others; through 6/10.

Sperone Westwater—142 Greene St. (212-431-3685). "Cosmologies," works by Boetti, Fontana, Halley, Laib, Tuttle, Vital; through 6/10.

Chelsea

Sonnabend—536 W. 22nd St. (212-627-1018). "Retrospective," an exhibition of works by gallery artists celebrating the gallery's new location; through 7/30.

White Box—525 W. 26th St. (212-727-0767). "Topologies," works by Anastasi, Hirsch, Le Va, Marshall, Romberg, Weiner; through 6/17.
White Columns—320 W. 13th St. (212-924-4212). "It's a Cruel World," works that investigate the ever-present potential for disaster and use humor to defuse the horrific, by Ferguson, Hines, Kelley, Larson, Nix, Weeks, others, through 6/11; solo "White Room" exhibitions of paintings by Doug Wada and Lisa Sigal; through 6/11.

Other

Wave Hill—Glyndor Gallery, 675 W. 252nd St. (718-549-3200). "Welcome," works by eleven artists who use furniture and decorative objects as vehicles to explore ideas of domestic space and the relationship between people and nature, among them Baskin, Newman, Wexler, Yamamoto; through 8/20.

Photography

Manuel Alvarez Bravo—A 50-year survey of the Mexican modernist's abstractions, beginning with his earliest works of the twenties; through 7/8. Throckmorton, 153 E. 61st St. (212-223-1059).

Lutz Bacher—"Men at War," a 1975 series of fragmentary views made from an undated large-format negative that the artist purchased in Berkeley, California, showing a group of partially nude men posed at an unknown outdoor location; through 5/31. Hearn, 530 W. 22nd St. (212-727-7366).

Bonakdar Jancou—521 W. 21st St. (212-414-4144). Staged photographs by Barney, Boberg, Casebere, Demand, Gaskell, Mesa-Pelly, Sherman, Simmons, Webb, others; through 6/3.

Martha Burgess—An installation that combines photographs, sculptural elements, and a computer CD display; through 6/24. Tatintian, 508-526 W. 26th St. (212-633-0010).

Catherine Chalmers—Photographs that depict the birth, short life, and death of a newborn mouse; through 6/17. RareArt, 435 W. 14th St. (212-645-5591).

Fred Cray—"Travel Diaries," unique photo-collages that layer images of high art, cartoon figures, and family snapshots; through 6/10. Borden, 560 Broadway (212-431-0166).

De Lellis—47 E. 68th St. (212-327-1482). "Picture This!" self-portraits and images of photographers at work by Hoyningen-Heune, Newman, Laughlin, Penn, others; through 6/17.

Barbara Ess—New large pinhole photographs and a video; through 6/10. Marcus, 578 Broadway (212-226-3200).

Jed Fielding—Photographs of façades of buildings in South America and the Mediterranean; through 6/24. Klotz, 22 E. 72nd St. (212-327-2211).

Holm—17 E. 71st St. (212-734-8270). Works by the contemporary German photographers Gursky, Höfer, Ruff, Struth; through 6/20.

ICP—1130 Fifth Ave., at 94th St. (212-860-1777). Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution from 5-8), Sat. and Sun. 12-6; \$6, \$4 students and seniors. "James Nachtwey: Testimony." A retrospective of works by the documentary photographer known for his images of human conflict and struggle; 5/23-7/23. . . . "Nathan Lyons: Riding First Class on the Titanic," the culmination of a 30-year project by Lyons featuring 200 black-and-white sequenced images revealing his unique view of America and its social landscape; through 6/18.

Helen Levitt—A survey of the photographer's work from the late thirties to the present; through 6/29. Miller, 20 W. 57th St. (212-397-3930).

Thom Lussier—Six color portraits shot over the past four years that render their subjects as silhouettes; through 6/30. Morris, 465 W. 23rd St. (212-727-2752).

Robert Mapplethorpe—Auto-portrait Polaroids of the seventies; through 6/10. Cheim & Read, 521 W. 23rd St. (212-242-7727).

Vik Muniz—New photographs that investigate how an event materializes through the media; through 6/3. Sikkema, 530 W. 22nd St. (212-929-2262).

Catherine Opie—Large-format Polaroids made in collaboration with the performance artists Ron Athey

and Darryl L. Carlton; through 6/10. Thread Waxing Space, 476 Broadway (212-966-9520).

Pace/MacGill—32 E. 57th St. (212-759-7999). Drawings, prints, photographs, and sculpture from the collection of Dr. Torsten Wiesel, a Nobel Prize-winning neurobiologist; photographs of plants from the early 1900s by Charles Jones. Through 6/17.

Thomas Ruff—New photographs of nudes, through 5/27, at Zwirner, 43 Greene St. (212-966-9074), and selected photographs, through 6/24, at Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Vittorio Sella—A survey of works by the Italian mountain photographer, from his earliest explorations in the Alps in the late 1870s to his last expedition to the Kakakoram in the Western Himalayas in 1909; through 6/10. New York School of Interior Design, 161 E. 69th St. (212-472-1500).

Cindy Sherman—Large-scale photographs from 1985 inspired by children's fables; through 7/1. Skarstedt, 1018 Madison Ave. (212-737-2060).



Retrospective "The Art of William Edmondson" is not the first retrospective of the self-taught Nashville sculptor of tombstone statuary (1874-1951)—that occurred in 1937, at the Museum of Modern Art—but it is certainly the most complete one to date, comprising 40 of his carved limestone figures and animals. Plus, it includes photographs of Edmondson by Louise Dahl-Wolfe, who "discovered" the artist on a trip to Nashville in the thirties; Consuelo Kanaga; and Edward Weston (above, one of his many shots of Edmondson's establishment taken in 1941). At the Museum of American Folk Art, Two Lincoln Square; May 20 through August 27.

Stephen Shore—Large-scale color photographs of landscapes in Texas, Montana, and Scotland, and a selection of work from his book *American Surfaces* (1972); through 6/3. 303, 525 W. 22nd St. (212-255-1121).

Jeffrey Sturges—Photographs that refer to abstract painting; through 6/10. Brownstone, 39 Wooster St. (212-334-3455).

Museums

American Museum of Natural History—"The Butterfly Conservatory: Tropical Butterflies Alive in Winter"; through 5/29. . . . "Body Art: Marks of Identity."

The history of body art in the U.S., Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 200 B.C.; through 8/30. Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$8 suggested contribution, \$6 students and seniors, \$4.50 children.

Bard Graduate Center for Studies in the Decorative Arts—"Roman Glass: Reflections on Culture Change." More than 200 glass works from the collection of the University of Pennsylvania Museum of Archeology and Anthropology that were made in Rome between the late second century B.C. and the early seventh century A.D.; through 6/11. 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); \$2, \$1 students and seniors.

Bronx Museum of the Arts—"Good Business Is the Best Art: Twenty Years of the Artists in the Marketplace Program." Works by Tomie Arai, Rir Banerjee, Prudencio Irazabal, Fabian Marcaccio, Sara Sosnowy, and others; through 9/3. 104 Grand Concourse, Bronx (718-681-6000), Wed.

3-9, Thurs. and Fri. 10-5, Sat. and Sun. 12-6; \$2 students and seniors, Wed. free.

Brooklyn Museum of Art—"Realm of Marvels: Building Collections for the Future." Works from a most every major area of the museum's holding representing nearly every culture and almost all recorded time; through 6/18. . . . "African Masterworks From the Collection of Beatrice Riese African art collected by the painter Beatrice Riese, who has lived in New York since 194 through 9/10. . . . "Urban Glass." A collaborative between Urban Glass, the New York Center for Contemporary Glass in downtown Brooklyn, and the Brooklyn Museum of Art, consisting of works by contemporary glass artists that were inspired by

Photograph courtesy of the Museum of American Folk Art

objects in the museum's collection; through 9/3. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Saturday of every month), Sun. 11-6; \$4, \$2 students and seniors.

China Institute—"Dawn of the Yellow Earth: Ancient Chinese Ceramics From the Meiyintang Collection." Sixty-three works from Chinese cultures dating from the Neolithic period to the Warring States (5000-300 B.C.E.); through 6/18. 125 E. 65th St. (212-744-8181), Mon.-Sat. 10-5, Tues. and Thurs. 10-8, Sun. 1-5; free.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"National Design Triennial: Design Culture Now." Recent works by 83 American designers and design firms; through 8/6. 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); \$8, \$3 students and seniors.

Jia Center for the Arts—"Rodney Graham and Bruce Nauman: . . . the nearest faraway place . . ." A selection of new and earlier works by both artists that reflect their shared interest in the myth of the American West; through 6/18. . . . "Robert Irwin: *Excursus: Homage to the Square*"; through 6/18. . . . "Donald Judd *Untitled*, 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 6/18. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18. 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; \$6, \$3 students and seniors.

Praving Center—"The Prinzhorn Collection: Traces Upon the Wunderblock, From the University of Heidelberg." Drawings by psychiatric patients that were amassed during the twenties by the psychiatrist and art historian Hans Prinzhorn; through 6/10. . . . "Cyrilla Moenter: Very well saint." A series of collage drawings that takes its title from the phrase "very well saints" used by Gertrude Stein in her libretto for Virgil Thomson's opera *Four Saints in Three Acts*, and whose sense of play can be likened to Stein's inventive use of language; through 6/10. 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

rick Collection—"Michelangelo to Picasso: Master Drawings From the Collection of the Albertina, Vienna." Drawings by Chagall, Dürer, Klimt, Pollock, and others on loan from the Graphische Sammlung Albertina (Graphic Art Collection Albertina), one of Europe's greatest repositories of works on paper; through 6/18. 1 E. 70th St. (212-288-0700), Tues.-Sat. 10-6, Sun. 1-6; \$7, \$5 students and seniors; children under 10 not admitted.

rey Art Gallery—"Rudy Burckhardt and Friends: New York Artists of the 1950s and '60s." Photographic portraits of artists by Burckhardt, who died last year at the age of 85, juxtaposed with works by those artists from the New York University Art Collection, as well as a selection of Burckhardt's films and photographs of New York cityscapes; through 7/15. by100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; \$2.50 suggested donation.

olomon R. Guggenheim Museum—"1900: Art at the Crossroads." An exhibition organized in collaboration with the Royal Academy of Arts, London, offering a radical reassessment of artistic cross-currents at the turn of the century, featuring works by Balla, Bouguereau, Degas, Eakins, Kandinsky, Matisse, Mondrian, Picasso, and others; 5/19-9/10. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$12, \$7 students and seniors.

pan Society—"For the New Century: Japanese Treasures From the Asian Art Museum of San Francisco." Paintings, sculptures, ceramics, and lacquerware spanning 3,000 years; through 7/9. 333 E. 47th St. (212-832-1155), Tues.-Sun. 11-6; \$5 suggested contribution.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Jewish Museum—"Paris in New York: French Jewish Artists in Private Collections." Paintings and sculpture by Jewish artists working in Paris from 1907 to 1939, among them Marc Chagall, Sonia Delaunay, Jacques Lipchitz, Amedeo Modigliani, Chaim Soutine, and Max Weber; through 6/25. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late nineteenth-century Jewish households; through 10/30. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5 free); \$8, \$5.50 students and seniors.

Metropolitan Museum of Art—"American Modern: 1925-1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. . . . "The Art of Japan From the Mary Griggs Burke Collection." Paintings, sculptures, ceramics, and other works dating from the second millennium B.C. to the early nineteenth century; through 6/25. . . . "Painters in Paris: 1895-1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition; through 9/3. . . . "David Smith on the Roof." A selection of stainless-steel sculptures displayed on the Iris B. Gerald Cantor Roof Garden; through 11/30. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$10 contribution, \$5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); \$10, \$5 seniors and students.

Morgan Library—"Saint-Exupéry's Little Prince." A selection of Antoine de Saint-Exupéry's original preparatory drawings for *The Little Prince*, as well as pages from his revised handwritten manuscript; through 8/20. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 10/15. 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10-8, Sat. 10:30-6; Sun. 12-6; \$7, \$5 students and seniors.

El Museo del Barrio—"Latin American Still Life: Reflections of Time and Place." Paintings, sculptures, and other works depicting still-life by twentieth-century Caribbean, Central American, and South American artists, among them Diego Rivera, Rufino Tamayo, and Wilfredo Lam; through 5/21. . . . "Franco Mondini Ruiz: *Mexico*." A site-specific installation depicting a romanticized, miniature cityscape of the Aztec capital, Tenochtitlán, now Mexico City; through 5/21. 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; \$4, \$2 students and seniors.

Museum of American Folk Art—"The Art of William Edmondson." The first major New York retrospective of sculptures by the self-taught African-American sculptor since 1937, when he was the first African-American artist to have a one-person show at the Museum of Modern Art; through 8/27. Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art—"Making Choices," the second cycle of MOMA2000 exhibitions, among them: "The Marriage of Reason and Squalor." A survey examining opposites as they occur in single works of art; through 9/19. . . . "The Raw and the Cooked." Works by unschooled, outsider, and naïve artists; through 9/19. . . . "Useless Science." The efforts of artists who mimic the methods and conventions of artists; through 9/19. . . . "The Dream of Utopia/Utopia of the Dream." Abstract and Surrealist works by Dali, Ernst, Malevich, Mondrian, others; through 8/22. . . . "Modern Living 1." Post-World War I designs from the de Stijl, Bauhaus, and Constructivist movements; through 8/22. . . . "Walker Evans & Company." Photographs by Evans and by photographers who influenced him or were influenced by him; through 8/22. . . . "Modern Art Despite Modernism." Works by Albright, Balthus, Cadmus, Feud, Hopper, Rivera, others; through 8/22. . . . "Art Is Art." Works from the twenties, including

wood reliefs, string reliefs, cardboard cutouts, prints, illustrated books, collages, and sculpture; through 8/22. . . . "Giorgio Morandi Etchings"; through 8/22. . . . "War." Works created in response to the threats and effects of mass mobilization and violence; through 8/22. . . . "Graphic-Photographic: The European Revolution in Graphic Design and Photography in the 1920s"; through 8/22. . . . "Anatomically Incorrect"; through 9/26. . . . "Ideal Motif: Stieglitz, Weston, Adams, and Callahan"; through 9/26. . . . "Modern Living 2"; through 9/26. . . . "New York Salon." A cross-section of painting and sculpture that marked the beginning of the New York School's rise to prominence; through 9/26. . . . "Seeing Double." An exploration of the theme of pseudoscience through artworks that mimicked scientific methods, and of the absurd as a philosophical, literary, and artistic concept; through 9/26. . . . "Shigeru Ban: A Paper Arch"; through 8/1. . . . "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31. . . . "Projects 71: John Bock." Lectures given by the artist on 5/5 from 6:30-7:30 in the Garden Hall, 5/11 from 11-5 in the Garden Hall, 5/19 from 6:30-7:30 in Café/Etc., and 5/25 from 11-5 in the Garden Hall, after which video recordings of them will be played on monitors where the action took place; through 6/13. 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; \$10, \$6.50 students and seniors.

Museum of the City of New York—"New York Now: Contemporary Works in Photography." Images of New York and New Yorkers from the museum's collection; 5/20-10/15. . . . "Elegant Plate: Three Centuries of Precious Metals in New York City." Objects of silver, gold, and other metals from the museum's collection that were used in or near New York from the early eighteenth century through the twentieth; through 9/24. . . . "Ordinary People, Extraordinary Lives: 100 Years of Labor in New York City." Photographs and oral histories documenting the lives of New York City's workers over the past century; through 7/16. . . . "New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. . . . "The New York Century: World Capital, Home Town, 1900-2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; \$5 suggested contribution, \$4 students and seniors.

National Academy of Design—"The Watercolors of Charles Hawthorne." Watercolors spanning the years 1915 to 1930 by the founder of the Cape Cod School of Art; through 7/30. . . . "Stuart Davis in Gloucester." Approximately 45 paintings and watercolors of Gloucester on Cape Ann in Massachusetts made by the artist between 1915 and 1934; through 7/30. . . . "Art in the Age of Queen Victoria: Treasures From the Royal Academy of Arts." Paintings by Sir Lawrence Alma-Tadema, Frank Cowper, Sir Edwin Landseer, Sir John Everett Millais, and others; through 6/4. 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; \$5.

New Museum of Contemporary Art—"Picturing the Modern Amazon." Images of physically strong women in paintings, drawings, videos, sculptures, photographs, and other media by more than 60 contemporary artists, among them Matthew Barney, Judy Chicago, Nicole Eisenman, Jane Hammond, Mary Ellen Mark, Nancy Spero, and Cindy Sherman; through 7/2. . . . "Tiborocity: Design and Undesign by Tibor Kalman." A retrospective of the late designer's work in print, film, video, and product design, including more than 200 pieces from his personal collection; the archives of M&Co., the design firm he founded in 1979; and his contributions as editor-in-chief of the Benetton-sponsored magazine, *Colors*; through 8/7. 583 Broadway (212-219-1222), Wed. and Sun. 12-6, Thurs.-Sat. 12-8 (free Thurs. from 6-8); \$6, \$3 artists, students, and seniors.

New-York Historical Society—"Stork Club." An exhibition tracing the history of New York's legendary

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nightclub through letters and business records, photographs, menus, and accessories bearing the nightclub's logo; through 10/1. . . "Magnum Our Turning World, Photographs 1989-1999." Works by photographers who work or worked for the legendary photo agency; through 6/18. . . "Jessie Tarbox Beals: On Assignment." Works by America's first female photojournalist; through 7/9. . . "Without Sanctuary: Lynching Photography in America." Photographs documenting lynchings in American from the 1870s through the 1950s; through 7/9. 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; \$5, \$3 seniors and children.

P.S.1 Contemporary Art Center—New works by Rob Pruitt, Ricardo Ribenboim, and Luca Vitone; through 6/18. . . "P.S.1 Special Projects Program." Site-specific projects by Ethan Crenson, Alix Lambert, and Jyung Mee Park; through 5/28. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; \$5 suggested donation.

Studio Museum in Harlem—"Collection in Context." A selection of paintings, photographs, sculpture, and works in other media from the museum's permanent collection; through 5/21. . . "Images of Harlem: Selected Photographs of James VanDerZee." Images of Harlem in its heyday by the Massachusetts-born photographer who moved to New York in 1906; through 5/21. 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12-6, Fri. 12-8, Sat. and Sun. 12-6; \$5, \$3 students and seniors.

Whitney Museum of American Art—"Biennial 2000." The museum's biannual survey of contemporary American art, featuring works in all media by 97 artists; through 6/4. . . "Edward Hopper, Printmaker." More than 50 etchings and drypoints drawn almost entirely from the bequest of the artist's wife, Jo Hopper, which entered the museum in 1970; through 5/28. . . "What's New: Recent Acquisitions in Photography." Works by Matthew Barney, Nan Goldin, Vik Muniz, Cindy Sherman, and others; through 5/21. . . "Highlights From the Permanent Collection"; through 6/4. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11-6, Thurs. 1-8 (pay what you wish 6-8 on the first Thurs. of every month); \$12.50, \$10.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Shahzia Sikander: Acts of Balance." The first one-person museum exhibition of the Pakistan-born artist's work, comprising an installation of wall paintings and a mural-size, three-panel painting that combine Islamic and Hindu artistic traditions with elements of Western art and popular culture; through 7/7. 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. 11-7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (212-636-2000). 5/17 at 10 and 2: "Contemporary." On view from 5/13. 5/19 at 10 and 2: "Books." On view from 5/13. 5/23 at 10: "Porcelain." On view from 5/20. **Christie's East**—219 E. 67th St. (212-606-0430). 5/17 at 10 and 2: "Fine American Indian Art." On view from 5/13. 5/22 at 10: "Books and Manuscripts." On view from 5/19. 5/23 at 10: "Old Masters Paintings, Drawings, and Picture Frames." On view from 5/19.

Doyle—175 E. 87th St. (212-427-2730). 5/17 at 10: "Important English and Continental Furniture and Decorations; Old Master Paintings and Drawings." On view from 5/13.

Phillips—40 W. 53rd St. (212-570-4830). 5/17 at 5: "Twentieth-Century Japanese Ceramics & Design." On view from 5/13. 5/18 at 7: "Contemporary Art." On view from 5/13.

Sotheby's—1334 York Ave., at 72nd St. (212-606-7000). 5/17 at 7: "Contemporary Part I." On view from 5/14. 5/17 at 10:15: "Pre-Columbian." On view from 5/17. 5/18 at 10:15, 2, and 7: "Contemporary II; Contemporary Now." On view from 5/14. 5/18 at 10:15 and 2: "American Indian." On view from 5/18.

Swann Galleries—104 E. 25th St. (212-254-4710). 5/18 at 10:30: "Early Printed Books." On view from 5/13.

restaurants

Grand Standing... Road Food... Shelly's N.Y.

Manhattan

Lower New York

Ky—This very basic Chinatown spot has been lishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs prouted uptown. Expect to share a table. 80 *Barclay St.* (212-406-2292). (I) (\$).

interelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a rand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *Harrison St., at Hudson St.* (212-966-6960). (E) IE, DC, DS, MC, V.

ine Bar—The jewel-toned Financial District

branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. 55 *Liberty St., second fl.* (212-791-WINE). (I) AE, DC, MC, V.

Ecco—Old-world charm, an excellent seasonal antipasto, and classic renditions of such Italian standards as pasta, veal chop, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. 124 *Chambers St.* (212-227-7074). (M) AE, CB, DC, DS, MC, V.

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has

become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. 1 *World Trade Center, 107th floor* (212-524-7000). (M) AE, DC, DS, MC, V.

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. 127 *Greene St., nr. Prince St.* (212-228-1212). (I-M) AE, MC, V.

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. 462 *Broadway, at Grand St.* (212-219-3300). (M) AE, DC, MC, V.

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. 211 *W. Broadway, at Franklin St.* (212-431-0700). (M) AE, DC, MC, V.

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zep-pole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. 239 *W. Broadway, nr. White St.* (212-219-2777). (E) AE only.

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. 90 *West St.* (212-732-5665). (E) AE, DC, MC, V.

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. 105 *Hudson St.* (212-219-0500). (E) AE, MC, V.

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. 145 *W. Broadway, nr. Thomas St.* (212-233-0507). (M) AE, MC, V.

Omen—Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. 113 *Thompson St.* (212-925-8923). (M-E) AE.

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. 109 *Spring St.* (212-274-8883). (M-E) AE, MC, V.

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambe. If you can't actually make it to the Côte d'Azur, this is the next best thing. 38 *MacDougal St.* (212-475-7500). (M-E) AE.

Raoul's—The dull roar in this cave-like bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. 180 *Prince St., nr. Thompson St.* (212-966-3518). (M) AE, MC, V.

First Taste They Roc

For every New Yorker who grew up prior to the food revolution of the eighties, the primordial fine cuisine was Italian. Even bathed in red sauce as thick as roofing tar and encumbered with mounds of melted mozzarella, it was more fun than the trencherman portions of prime ribs and potatoes of the era. Although we are now in an age of multiethnic diversity—every country and every region within that country has its restaurant—there still has been very little Italian food from Sorrento and its peninsula. After spending ten years as a manager for restaurateur Elio Guaitolini (Elio's, Petaluma, Luke's, et al.), Rocco Cadolini (below, at right) is bringing modern interpretations of his ancestral food to Roc. He is assisted in this by chef Roberto Aita (at left), who has cooked at Coco Pazzo and San Domenico and opened the restaurant at the instantly modish Mondrian Hotel in Los Angeles. The décor by architect Marco de Luca, another Sorrentino, has the white walls and dark wainscoting of Alison on Dominick Street, and the lighting has the same lambent, romantic feel. Rakishly angled mirrors add a modernist (or is that Jetsons?) feel. The wine list is notable for the large selection

of wines from Campania, which, like the food at Roc, are not widely known in New York. Among the debut dishes, traditionalists as well as sevice lovers will recognize the trio marinato: home-cured salmon, swordfish, and white anchovies. Likewise, the bronzino is a delicate filet of striped bass in a supernally light lime-and-vegetable broth. Shaped but not bound by tradition, Aita has devised a lamb chop crusted in rosemary and riced potatoes, and when he advised Cadolini of his desire to put oxtail on the menu, the result was a collaboration of ravioli stuffed with pulled oxtail in sage and butter with crisp thick-cut bacon. Not exactly heat-wave fare but something so flavorful I predict it will never be taken off the menu. (190-A Duane Street; 212-625-3333.)

PETER KAMINSKY



Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. 460 Greenwich St. (212-431-5093). (I-M) AE, DS, MC, V.

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. 375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. 1 World Trade Center, 107th floor

before they launch their own careers. This awesome dining temple has long been a staple. 12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an intentionally shattered windowpane. 100 Second Ave., nr. 6th St. (212-982-0533). (I-M) AE, CB, DC, MC, V.

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomy and history. 33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. 112 First Ave., nr. 7th St. (212-254-2353). (I-M) AE, MC, V.

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good spot to sip an espresso and watch the Village for traffic. Great fettunta. 268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I-M) (\$).

Da Silvano—Trattoria with tables out front convert this thoroughfare into a people promenade. Gre food and views of the local color. Yes, that was Ar na Wintour. 260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meat and entrées; French doors open out onto war evenings. The orzo with Gulf shrimp and the lamb shank stifado are house specialties. 149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, or "voodoo-spiced" Cajun steak. 91 Seventh Ave. (212-989-7701). (I-M) AE, MC, V.

Le Zoo—A West Village hot spot, with lots of Left Bar ambience. The menu sticks to standards like poul grand mère, saumon en croûte, and cassoulet. 3141 11th St. (212-620-0393). (M) AE, MC, V.

Osteria Fiorentina—Live piano and violin music let this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotto open ravioli, zuppa di clams, and veal chops. 21 Bleecker St. (212-633-2941). (M) AE, DC, D MC, V.

West Village Saloon—This bare bones bar-restaurant features a Wednesday night all-you-can-eat bab back-ribs dinner and live music Thursdays and Fridays. 51 Grove St. (212-924-1443). (I) AE, MC, V.

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole of Charlie Palmer, but Josh Capon's food is all ve twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. 36 22nd St. (212-228-4399). (M) AE, DC, MC, V.

Bambou—There's a hint of the tropics on East 14 Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses eggplant soup with coconut and curry. The relaxed palm-frond dining room and bar attract the expected boldface names and beautiful faces. 243 14th St. (212-358-0012). (M) AE, MC, V.

Bolo—There's nothing discreet about Bobby Flay neo-Spanish cooking. In a room that reminds you of Gaudi by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushroom with goat cheese and chili oil as well as paella with curried shellfish and chicken. 23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.

Campagna—The Letterman crowd is at one table Time Warner honchos are at another, and isn't that...? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocci with wild mushrooms and truffle oil, and grilled tuna with beets. 24 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.

Candela—These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. Sunday brunch costs \$10.95, prix fixe. 116 E. 11th St. (212-254-1600). (M) AE, DC, MC, V.

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of sophisticated French-influenced American fare as foie gras



Opening The Lobbyist

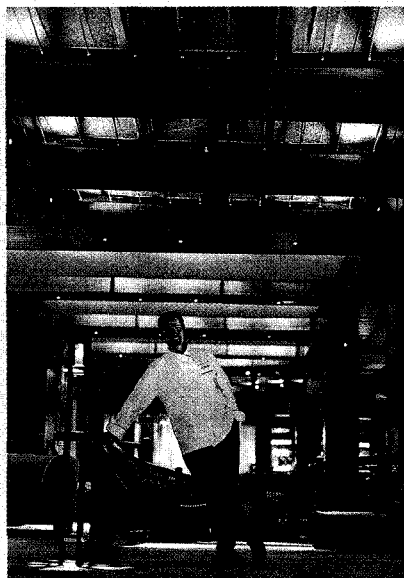
Three years after opening SoHo's first boutique hotel, real-estate magnate and pet-supply boncho Leonard Stern and his son Emanuel bring their lofty vision of room and board to uncharted territory with the eight-story, \$65 million TriBeCa Grand. This time, instead of a traditional hotel bar and restaurant, the Sterns—spurred on by trend-spotting consultant Clark Wolf—have christened the hotel's entire lobby the Church Lounge, what Wolf calls a "deconstructed dining room," serving incoming guests (and hungry locals) multiculti nibbles like braised-pork empanaditas and a crab-and-avocado omelet around the clock. We assume that, for his own sake, Cordon Bleu-trained chef Rob Miketa (pictured) won't be keeping the same hours. (2 Sixth Avenue; 212-519-6677.)

(212-524-7107). (E) AE, DC, DS, MC, V.

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. 1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs



the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. 88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.

Telephone Bar & Grill—This East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. A youngish crowd gathers here for happy hour (Mondays through Fridays, 4 to 7 p.m.) and for a typically hearty Irish breakfast on weekends. 149 Second Ave. (212-529-5000). (I-M) AE, MC, V.

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. 83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.

French toast, tuna tartare, and ribeye of veal with Swiss chard. 42nd St. and Lexington Ave. (212-850-5999). (M-E) AE, CB, DC, DS, MC, V.

ino Ristorante—Every neighborhood needs at least one restaurant like this: solid, reliable, and unpretentious. Regulars flock to this Murray Hill Northern Italian fixture for friendly, attentive service and well-prepared classic dishes like chicken balsamico and pappardella Boscaiola. 4 E. 36th St. (212-689-8040). (M) AE, MC, V.

ramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. 42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.

lesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. 102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.

ovita—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. 102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.

ark Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. 414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.

voli Bar and Grill—This midtown restaurant aspires to attract a hip, young crowd. Thus, live music on Thursday night, a D.J. on Saturdays, and a menu heavy on seafood like raw shellfish, fish and chips, and lobster ravioli in seafood broth. There's also a

happy hour, with all its attendant grub: chicken wings, mozzarella sticks, nachos, and a complimentary appetizer of the day. 515 Third Ave., nr. 34th St. (212-532-3300). (I-M) AE, MC, V.

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. 21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. 54 Irving Pl. (212-260-5454). (M-E) AE, DC, MC, V.

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar—This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. Out-of-towners will feel right at home. 234 W. 42nd St. (212-391-7414). (I-M) AE, MC, V.

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco-ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. 209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. 216 Eighth Ave., at 21st St. (212-243-4433). (I-M) (S).

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, \$35 and over per place; (M) = moderate, \$15–\$30 per place; (I) = inexpensive, \$15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: (S) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. 40th St., between Fifth and Sixth Aves. (212-840-6500). (M-E) AE, DC, MC, V.

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynesse and Roman. Don't dress down. 107 W. 17th St. (212-989-0303). (E) AE only.

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. 16 W. 22nd St. (212-229-2000). (M-E) AE, MC, V.

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. 17 W. 19th St. (212-989-4874). (I-M) AE, MC, V.

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Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. 168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.

World Yacht Dining Cruises—Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the “Best of New York” menu: a collaboration with some of the city’s biggest culinary talents, featuring dishes based on recipes from the Sea Grill’s Ed Brown, Aquavit’s Marcus Samuelsson, and Montrachet’s Remi Lauvand and dessert creations from Payard Pâtisserie, all prepared by World Yacht’s executive chef Wayne Tuman. Jacket required. Reserve. Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there’s inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. 200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and “Dinners for Two” keep the worker bees fueled throughout the day. 200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman’s Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. 131 E. 54th St. (212-752-0111). (M-E) AE, DC, MC, V.

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. 244 E. 51st St. (212-319-9463). (I) AE, MC, V.

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. 99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. 9 E. 46th St. (212-983-5018). (I-M) AE, MC, V.

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. 405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you’ll find Christian Delouvrier’s masterful classic French cooking. 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke’s contributions—including something called “angry lobster”—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. 37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.

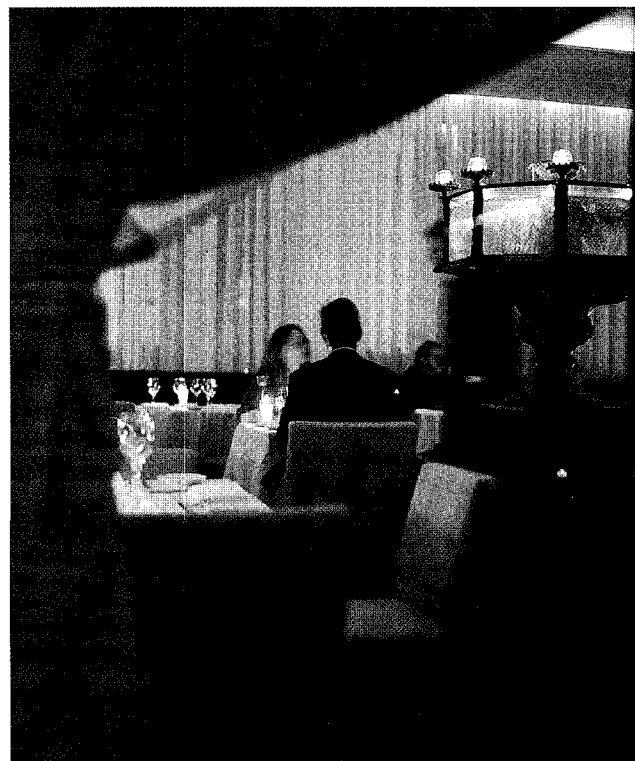
Michael Jordan’s The Steak House N.Y.C.—It’s hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it’s easy, with David Walzog’s high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There’s a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M-E) AE, DC, MC, V.

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. 60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.

Morton’s of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men’s club charm. Hard to believe it’s a chain. 551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. 200 Park Ave., at 45th St. (212-972-7001). (I-M) AE, DC, DS, MC, V.

Oceana—Fish-savant Rick Moonen’s extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. 55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.



ASK GAEL

I want to dress up and bask in old-fashioned glamour.

The muted light, the sensuous sink-in sofas, and the soft rosy sheen of an Art Deco Chinese carpet in the lounge at Eugene will bring out the Cary Grant and/or Carole Lombard that lurks within you. And you won’t want to merely nibble a gardenia with your champagne once you move into the dining room and taste chef Erica Miller’s slivers of raw tuna mounded with spicy jicama kimchi. There’s a retro wantonness in the richness of the warm lobster salad with blood orange and in the bacon-flecked frisée salad with blue cheese. I’ll let Miller call it “bronzed monkfish” if she must, because it’s quite properly cooked. And the tuna au poivre is smartly rare and sassy on whipped potatoes napped in horseradish sauce. (Entrées run \$21 to \$29.) If only the desserts were as memorable as the femmes fatales they are named for—Delilah, Greta, Coco, Pandora. And Elaine . . . Kaufman, dare I presume? More than a swath of velvet drape is needed to dull the din when the dining room fills, but it’s bright enough for grown-ups to read. That’s a plus. And so is the tiny dance floor. (27 West 24th Street; 212-462-0999.)

Oscar’s—This contemporary American brasserie is named for the Waldorf-Astoria’s longtime maitre d’, Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.

Peacock Alley—Under talented chef Laurent Gras, the Waldorf’s posh dining room has broken with meal-time tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the num-

ber of courses one selects: \$54 for three, \$67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.

nith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.

opica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. 200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.

ng—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. 200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.

43rd–56th Streets, West Side

gonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. 59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.

juavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. 13 W. 54th St. (212-307-7311). (E) AE, DC, DS, MC, V.

n Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. 123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.

asserie Bit—With David Ruggerio supervising the kitchen at this new theater-district restaurant, customers can expect a bit of Italian cooking to seep into the French-American brasserie menu. Pre- or post-curtain appetites are sated with hearty fare like braised short ribs with olive-oil-enriched mashed potatoes, and garlic-roasted pork shank. Want something less heavy-duty? Try the European tapas, served at the serpentine zinc bar. 258 W. 44th St. (212-869-4440). (M) AE, MC, V.

risters—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. 145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.

é—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. 120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.

Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the \$19.99 prix fixe dinner or the \$12.95 lunch. 342 W. 46th St. (212-977-7373). (M) AE, DC, MC, V.

liatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. 125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.

Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original

location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. 60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, \$15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. 163 W. 47th St. (212-391-0905). (M) AE, CB, DC, MC, V.

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the \$23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. 150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. 155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. 251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. 224 W. 47th St. (212-921-2005). (M–E) AE, DC, DS, MC, V.

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. 810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.

Morrell Wine Bar & Cafe—The inspired idea behind this unique restaurant (adjacent to the relocated Morrell wine shop) is to serve a menu that integrates perfectly with the wine list—no small feat, since the inventory runs to 1,000 different bottles and a hundred by-the-glass selections. The kitchen incorporates vino into the victuals, as in Barolo-braised lamb shank with chestnut-flour polenta, and the foie gras club sandwich with port marmalade. Seating is at the serpentine bar, behind it, and on a mezzanine level. 1 Rockefeller Plaza (212-262-7700). (M–E) AE, MC, V.

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. 120 W. 55th St. (212-265-3636). (E) AE, MC, V.

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. 58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. 950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.

Utsav Festive India—Only the bar of this regional Indian restaurant is located at street level; the contemporary dining room itself is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs a paltry \$10.95, while à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. The management promises a lineup of food festivals highlighting the varied cooking styles of the subcontinent. 1185

Where To Go Before and After the Show.



Martini's Restaurant offers patio dining under a canopy of lights nestled in the very heart of the Theater District. Savor rustic Italian cuisine with a California twist created by celebrated chef Richard Krause.

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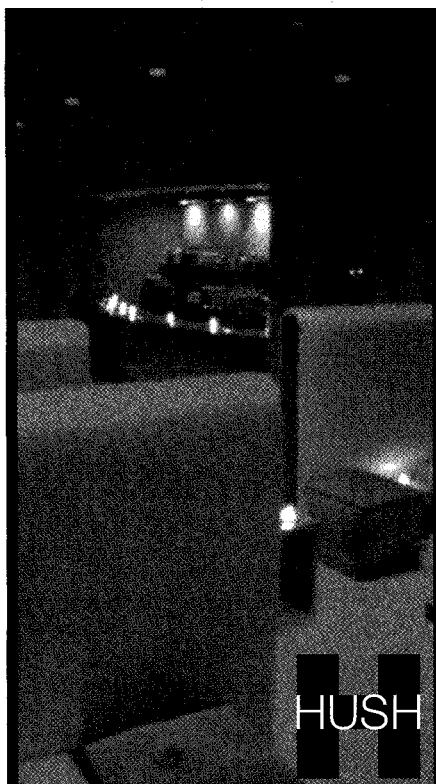
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Sixth Ave., nr. 46th St. (212-575-2525). (M) AE, DC, MC, V

Vago—This Northern Italian midtowner makes its own pasta and breads along with house specialties like warm sea-bass carpaccio, venison medallions sautéed with chestnuts, and roasted baby pheasant with black-truffle sauce. The wine list is extensive, and the dining room is adorned with frescoes, alabaster sconces, and cherrywood trim. 29 W. 56th St. (212-765-5155). (M-E) AE, DC, MC, V

57th-60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like chicken breast with lentils, roasted vegetables, and polenta. 601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, DC, MC, V

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. 212 W. 57th St. (212-581-8900). (I-M) AE, DC, MC, V

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. 57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. 57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aioli. 405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V

Nirvana—The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. 30 Central Park So. (212-486-5700). (M) AE, MC, TM, V

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. 1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. 240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V

Above 60th Street, East Side

Andrusha—Just because you live uptown doesn't mean you need to succumb to the relentless Chinese-and-pasta delivery routine. This understated restaurant serves a variety of Eastern European dishes, from the familiar (beef Stroganoff, blini with caviar or smoked fish) to the less so (Czech roast duck, coulibiac of vegetables). 1370 Lexington Ave., nr. 90th St. (212-369-9374). (M) DC, MC, V

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. 354 E. 74th St. (212-249-6619). (M) AE, MC, V

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. 1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so



Opening Fireman's All

Shelly Fireman isn't shy. The Bronx born restaurateur tends to make big personal statements: the flashy neo-façade of his flourishing Brooklyn Diner U.S.A., Hosteria Fiorella's rebirth as Fireman's of Brooklyn Now, with Shelly's New York, he remade what was built as an Art Deco-era Horn & Hardart Automat (last inhabited by the Motown Cafe) in his own image with lots of attention-getting art by Peter Max, LeRoy Neiman, and Reg Grooms (pictured above right, over looking his mural, with Fireman and the melting-pot menu he's made his trademark. Only the assimilated Fireman would offer towering shell fish platters alongside newfangled chicken chow mein, barbecued rib with spoon bread, and a burrito audaciously crowned with seared foie gras. Plus, he's installed oyster and wine bars, a second-floor martini bar and D.J. booth, a staircase gallery, capacious banquet rooms, and a rooftop terrace. (104 West 57th Street; 212-245-2422.)

big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. 1340 First Ave., at 72nd St. (212-249-3600). (M) AE, DC, MC, TM, V.

Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. 160 E. 64th St. (212-223-5656). (E) AE, MC, V.

ark's—Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka-worthy chocolate tea. 25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, DC, MC, V.

io's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled fishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. 1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.

rk Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and ceeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. 100 E. 53rd St. (212-644-1900). (E) AE, DC, DS, MC, V.

ang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. 1596 Second Ave., nr. 33rd St. (212-585-3838). (M-E) AE, MC, V.

st House—Clubby and comfortable, this handsome lining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. 28 E. 63rd St., in the Lowell Hotel (212-335-2888). (E) AE, CB, DC, DS, MC, V.

mavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, rings a touch of luxury to the neighborhood. 1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.

& Poivre—Stanching the flow downtown for bistro are. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. 853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.

ta—With its fish-market display, its Greek spreads and salads, and its simply grilled seafood (sushi-quality octopus, for instance), this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. 1331 Second Ave., nr. 70th St. (212-535-3800). (M) AE, MC, V.

Above 60th Street, West Side

io Giardino—As the name implies, this pleasingly priced neighborhood Italian has a nice garden and friendly staff serving well-prepared standards. Try the lobster ravioli and the red snapper cooked with white wine. 71 West 71st St. (212-875-1512). (F-M) (\$).

des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. 1W. 67th St. (212-377-3500). (M-E) AE, CB, DC, MC, V.

riola's—Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in jicama orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks,

to cool off. 685 Amsterdam Ave., at 93rd St. (212-961-0574). (I-M) AE, MC, V.

Hi-Life Bar & Grill—Big-city brasserie with retro feel—and a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sun-dae. After dinner every weekend, a DJ. tilts the place toward a party. 477 Amsterdam Ave., at 83rd St. (212-787-7199). (M) AE, DC, MC, TM, V.

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. 2199 Broadway, at 78th St. (212-874-2780). (I) (\$).

Londel's—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—slow-cooked to order. 2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I-M) CB, DC, DS, MC, V.

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. 383 W. 125th St. (212-864-7326). (I) (\$).

Mormando's Steakhouse—Steak, cigars, and bluepoint oysters with salmon caviar—who could ask for anything more? Well, if you could, there's also a grilled seafood special (Maine lobster, oysters, and jumbo shrimp), and a dining room with a skylight. 73 W. 71st St. (212-874-3474). (M) AE, DS, MC, V.

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. 240 Columbus Ave., at 71st St. (212-769-3988). (M-E) AE, MC, V.

Picholine—Chef Terrace Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. 35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the \$29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. 222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. 1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. 423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. 328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) (\$).

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. 256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. 178 Broadway, at Bedford Ave. (718-387-7400). (E) (\$).




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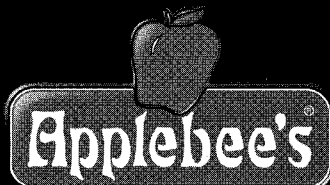
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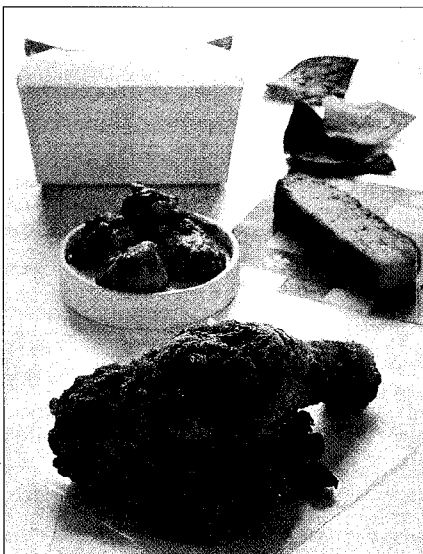
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restaurants



Takeout L.I. Express Ray

In anticipation of summer's weekend exodus, L-Ray has devised a way (influenced, perhaps, by all those Internet urban fetchers) to feed its decamping clientele. Starting this Friday, the Gulf Rim bistro will pack \$25 baskets of fried chicken, potato salad, cole slaw, guacamole, and jalapeño corn bread—enough for two summer sharers—and deliver them to the Hampton Jitney bus stop at Third Avenue and 40th Street. Call in advance with your departure time and you'll be met curbside (Fridays only; other days, baskets must be picked up at the restaurant). An incidental bonus for those who like a quiet ride: More time chewing means less time talking on cell phones—one can only hope. (64 West 10th Street; 212-505-7777.)

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. 255 Third Ave., nr. Union St. (718-875-8689). (I) (\$).

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. 24-01 31st St., at Astoria Blvd. (718-932-1510). (M) (\$).

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. 1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.

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Lucy Pearl... Makeba... "Respect"

Concerts

ii Mitchell—5/22-5/23 at 8. *Theatre at Madison Square Garden, 34th St. and Seventh Ave.* (212-307-7171). \$53-\$128.

Lucy Pearl—5/20 at 8. *City Center, 55th St. bet. Sixth and Seventh Aves.* (212-581-1212). \$25-\$45.
Makeba—5/21-5/22 at 7:30. *Radio City Music Hall, 1260 Sixth Ave., bet. 50th and 51st Sts.* (212-307-7171). \$45.

Small Stages

One Grocery—5/17: Laurel Suspended; Drugstore Soul. 5/18: Ritual Sonic; Stunt Cycle. 5/19: Blasco's Ballroom; Sean Altman. 5/20: Lactic Acid; One. 5/21: Bartamian; 10 Heads High. 5/22: Link; Suzanne Wylie. 95 Stanton St. (212-358-1633). \$.

Atom Line—5/19: "The Beat Goes On Vol. 7." 5/22: Music of Frank Zappa performed by Ed Palermo Big Band. 15 W. 4th St. (212-228-7880).

Very Ballroom—5/16: Jerry Jeff Walker. 5/17: Veruca Salt. 5/18-5/20: Modest Mouse. 6 Delancey St. 212-533-2111).

Waller—5/15: Alice Texas; Brock Mumford; Fiona McBain. 5/19: Jake Mandell; Wally; Doomer. 5/20: Vernon Reid; Dope Pages. 416 W. 14th St. 212-229-0785). \$.

—Sundays: Jackie Beat, "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." 5/8: Rhett Miller; Lizzie West. 5/16: Suzanne Vega; Jack Hardy. 5/17: Zrazy; Pam Fleming; Rachelle Garniez. 5/18: Mingus Big Band. 5/19: Amy Kohn; Lionfish. 5/20: Sam Shaber. 5/21: Lady Bunny. 5/22: Glen Phillips. *Time Cafe, 80 Lafayette St.* (212-533-2680).

Ms & Heifers Honky Tonk North—All shows begin at 10 and admission is free. 5/16: The Camaros. 5/17: Butterball. 5/18: The Lonesome Brothers. 5/19: The Derelicts. 5/20: The Niagras. 843 First Ave., et. 95th and 96th Sts. (212-722-8635).

King Plaza—5/15: Wire. 5/17-5/19: Elliott Smith. 5/20: Toots and the Maytals. 5/22-5/23: Sleater-Kinney. 17 Irving Pl. (212-777-6800).

1st Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hopppers to New Age composers. Mondays: Downtown revue *Damaged Liver Musical*. Tuesdays: "Original Loses" with DJ. Beverly Bond. Wednesdays: *Reggae Night*. Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality DJ. Series." Saturdays: Left-field, non-Hot 97-variety hip-hop with "Indie 5000." Sundays: The deep-house oriented "Love Bazaar" with DJ. MKL. 425 Lafayette St. (212-239-6200).

King Factory—5/15: Thrones; Pig Destroyer. 5/16: Jay Calderazzo; John Patitucci; Jeff "Tain" Watts. 5/17: Acoustic; Tim Reynolds. 5/18: The Makers; Old Office. 5/19-5/20: Marc Ribot y Los Cubanitos. 5/21: The Bangs; Sarah Dougher. 5/22: Wax Poetic. 74 Leonard St. (212-219-3055). \$.

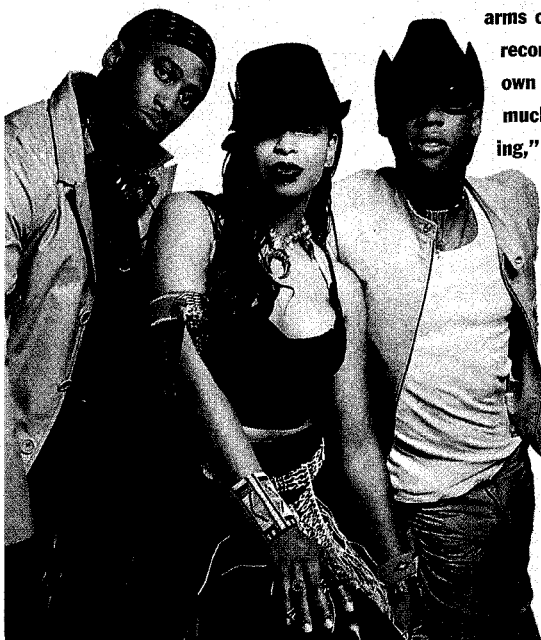
Kor—5/16: Cliff Eberhardt; Ann Heaton. 5/17: Warren Lyons Group. 5/18: Tin Hat Trio. 5/20: Jlu. 5/21: Kendra Shank Duo; Makor Open Stage; Jewish Music Jam; Nigunim. 35 W. 67th St. 212-601-1000).

Antoba's—Mondays: Beat Rodeo. Saturdays: Adam Roth. Sundays: Anna. Tuesdays: "Hardcore" with hosts Mistress Formika and Candis Cayne. 5/17:

Performance Pearl Jam

Supergroups may be the norm in rock, but the pooling of big talent is hardly common in hip-hop and R&B. Lucy Pearl—from left to right, former A Tribe Called Quest D.J. Ali Shaheed Muhammad, ex-En Vogue vocalist Dawn Robinson, and Raphael Saadiq, the multi-instrumentalist wunderkind behind early-nineties New Jack Swingers Tony! Toni! Tone!—might at first seem like an exception to that rule. But the trio is hardly boardroom high concept à la Traveling Wilburys. "We've all wanted to do a group together for a long time," says Muhammad, speaking from his hotel room in Los Angeles, where the group recently taped an appearance on the *Tonight Show*. "But contractual difficulties with our respective labels always got in the way." Still, when Robinson departed En Vogue in 1997 and Tribe dissolved in 1998, they didn't go rushing into the

arms of a major label. Instead, Lucy Pearl recorded its self-titled debut for Saadiq's own label, Pookie Records. "We have much more control over what we're doing," Muhammad says. That sense of freedom comes across abundantly on the album, where *Lucy Pearl* shifts from the West Coast G-Funk of "You" to the sublime soul of "Dance Tonight," even tapping into R&B's current dissing mode with "Can't Stand Your Mother." Fittingly, the band's very first shows at S.O.B.'s on May 21 and 23 will lean toward improvisation and jamming. "It's gonna be free-form," Muhammad says. "We're just gonna have fun with the audience." (See "Small Stages.") **ETHAN BROWN**



The Supertones. 5/18: Galvanized. 5/19: The Reducers. 5/20: Adam Roth. 5/21: Jack. 99 Ave. B (212-982-2511).

Maxwell's—5/16: "Kick Out the Jams D.J. Series": Dennis Diken. 5/17: The Bangs; Sarah Dougher; the Crowns. 5/18: Poka Poka; Nina Hynes; Ten Speed Racer. 5/19: The Swingin' Neckbreakers; the Insomniacs; Les Sexareenos. 5/20: Eugene. 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge—5/15: Nina Hines; Sergeant Garcia; Velour. 5/16: Grandaddy. 5/17: VPN; Geezer Lake. 5/18: Neko Case and Her Boyfriends; Kelly Hogan & the Pine Valley Cosmonauts. 5/19: Longwave; the Selzers. 5/20: Man or Astroman?; X-Girls. 5/22: Rocket Science; the Davenport. 217 E. Houston St. (212-260-4700).

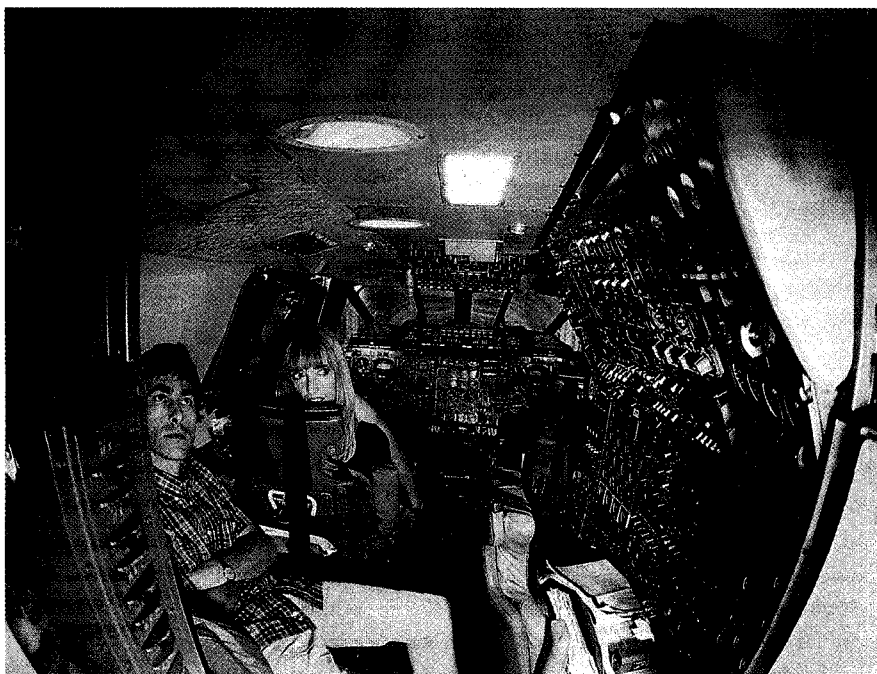
Rodeo Bar—5/15: Western Caravan. 5/16: Ann Klein. 5/17: The Camaros. 5/19: Jimmy Sutton's 4 Charms. 5/20: The High Geared Combo. 5/21: Leanne Westover and Strange Cargo. 5/22: Western Caravan. 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s—Most nights, sets at 10 and midnight. 5/15: The Bad Street Boys. 5/16: Yellowman. 5/18: Machel Montano and Xtatik. 5/19: Dilated Peoples; Yondo Sister. 5/20: Brazuca. 5/21: Lucy Pearl; "Massive B Presents Reggae Sundays with HOT 97's Bobby Jabba." 5/22: Frankie Negron. 5/23: Lucy Pearl. 204 Varick St. (212-243-4940).

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 5/17: Hello Dave; Domestic Problems. 5/18: Jiggle the Handle; Wise Monkey Orchestra; Matt Turk. 5/19: Sean Kelly of the Samples; Cecelia; Mike Errico. 5/20: Fighting Gravity; Jupiter Coyote. 5/21: Uncle Sammy. 5/22: Rana. 161 Hudson St. (212-386-3600). \$.

Clubland

Baby Jupiter—5/15: Silith Fair; Zinc. 5/16: Clark Gayton's Epicenter; Chris Barron. 5/17: Panty Party; Matt White. 5/18: Gun Shy Hostess. 5/19:



Performance R-E-S-P-E-C-T

Fittingly enough, the "Respect Is Burning" party Twilo imported from Paris offers glimmers of real culture amid the club's usual spectacle. The May 19 edition ups the ante even higher, with a decidedly highbrow lineup that features the arty French ambient band Rinocerose (pictured) and U.K. house tastemaker Pete Heller, whose warm, sensual song "Big Love" was nearly inescapable in clubland last year. (See "Clubland.")

Groove Project; Aldo Perez. 5/20: Rick Shapiro; Dark Theory. 5/21: Akim Funk Buddha's Dha Fusion. 5/22: Silith Fair; Stuffy Shmitt. 170 Orchard St. (212-780-0287).

Centro-Fly—The club formerly known as Tramp's is now a hot spot to groove to DJ's. The owners have managed to snag the house/trip-hop/big-beat promoters "Plant" for their Saturday nights and the "Subliminal Sessions" with DJ. Erick Morillo (and plenty of DJ. royalty like Armand van Helden and "Little" Louie Vega as their special guests) for their Thursdays. The last Saturday of every month, Plant presents DJ's Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: Dressed-up hip-hop with "VIP Sundays" featuring DJ. Max Glazer and Jessica Rosenblum. 45 W. 21st St. (212-803-7859).

Cheetah—Tuesdays: "Twelve West," DJ. Nicky Siano's wildly fun, campy after-work party where Chelsea boys, fierce voguers, men in Superman costumes (!) get their groove on for an early-week romp that rivals the ecstatic energy of "Body & Soul." Thursdays: "Clique," where the socialite set grooves to the hip-hop beats of fellow upper-cruster DJ. Samantha Ronson. Fridays: "GBH," an acronym for Great British House. 5/16: Underground dance-music cable-access show *Groove TV* tapes its weekly installment at "Twelve West." 12 W. 21st St. (212-206-7770).

"Destiny"—Saturdays at 10. A soulful new Saturday-night house party in Brooklyn with DJ. Fred Pierce. 5/20: Garage great Tony Humphries with Fred Pierce. 1 Front St., Brooklyn (718-707-1377).

Frank's Lounge—A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang the Party" every Friday. The party, which has been at venues all over town, from the 205 Club to Baktun, is just now settling into its own groove. And what a groove it is: On a recent Friday, track-suited break-dancers, baggy-pants-clad dancers, and bare-chested musclemen got down to the ecstatic

house of DJ. White Mike with a floor-shaking intensity. 660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).

Fun—Saturdays: A great house-music party called "School," with resident DJ's Melvin Moore, Neil Aline (of "BPM" and "Rendez-Vous"), and producer Matthias Heilbronn. 130 Madison St., under the Manhattan Bridge (212-964-0303). \$5.

Halcyon—Yet another excellent, unpretentious outer-borough nightspot with an eclectically minded lineup of house, drum 'n' bass, and electronica. Fridays: The drum-'n'-bass-oriented "Acupuncture." Saturdays: Deep, soulful house with "Hah.Nah." Sundays: "Chill Factor" with DJ. Chillfreeze. 227 Smith St., bet. Butler and Douglass Sts., Brooklyn (718-260-WAXY).

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: "Big Fridays" offer big fun for the weekend straight crowd. Saturdays: Superstar DJ. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. 515 W. 18th St. (212-627-0404). \$.

Shine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is now host to excellent, enthusiastically received DJ.-oriented nights like "Giant Step Mondays" and the Friday night hip-hop-meets-beautiful-people affair "Hello 2000." 5/15 and 5/22: "Giant Step Mondays" presents a four-hour session with Ron Trent, a DJ. who, during his residency at Shine, has really come into his own; he makes the well-trodden tribal-house sound seem transcendent and new. 285 W. Broadway (212-941-0900).

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: World-class DJ's like

Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D. Junior Vasquez spins for his bare-chested Chelsea-boy following. 5/17: "Better Livin' Through Circuitry" with Luke Slater and guest 5/19: "Respect Is Burning" with Alex Gophe Rinocerose (live); Pete Heller. 530 W. 27th St. (212-268-1600).

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Friday Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which about seven in the morning becomes the city's most adventurous party as Regisford bangs on everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Finger. Sundays: François K, Joe Claussell, and Dani Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face devastatingly long line at the door. 6 Hubert St. (212-343-1379).

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 5/17-5/20: Jackie McLean Sextet. 315 W. 44th St. (212-581-3080).

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 5/16-5/21: Abbey Lincoln and her trio. 131 3rd St. (212-475-8592).

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. \$15 cover, \$10 for students. 131 Duane St. (212-227-7777).

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 5/15: M. Kane Quartet. 5/16: M.O.B. Trio. 5/17: Dav Brixler. 5/18: The Ganz Brothers. 5/19: Cai DeRosa Quartet. 5/20: Rob Garcia's "Mr. Kit." 5/22: Heather Bennett Quartet featuring Geor Schuller. 349 E. 13th St. (212-533-6212).

"The Half Note Tenors: Al Cohn, Zoot Sims, Sonny Stitt, a Ben Webster"—The third annual tribute to the Lost Jazz Shrines & Half Note Club. Featuring Eric Alexander; Don Braden; David "Fathead" Newman; the Darrell Grant Trio. *Tribeca Performing Arts Center*, 199 Chambers St. (212-346-8511). \$35.

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comedians and the occasional legend. Thoughtful table placement minimizes a couple of structural columns potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30. Sun.-Thurs., with ex-midnight set Fri. and Sat. 5/16-5/21: Jam: Moody and Mark Turner Quintet. 44 W. 63rd St. across from Lincoln Center (212-582-2121).

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-bopers, jazz greats, and artists on the rise. Mon. Tues., and Fri. at 5:30 and Sat. at 7, guitarist Dav O'Rourke swings in the upstairs 27 Standard b.

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. \$ = cash only.

Sets Wed. and Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. \$15-\$25 cover; \$10 minimum. 5/16-5/21: The Harold Land/Billy Higgins Quintet. 116 E. 27th St. (212-576-2232).

d Blazer—Mondays: Red Blazer Jazz. Tuesdays: A Tribute to Judy Garland starring Tira. Wednesdays: Alan Russell and His Big Band. Thursdays: Stan Rubin's Big Band featuring David Belt. Fridays: Sam Mulano and the Bourbon Street Swingers. Saturdays: Bob Cantwell Quintet featuring Sol Yaged. 32 W. 37th St. (212-947-6428).

owman's Café—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and unforked hard bop every night. No cover; two-drink minimum. 375 E. 125th St. (212-864-8941). \$.

all's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. 183 W. 10th St. (212-929-7565). \$.

et Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 5/16-5/21: Marc Cary Trio. 88 Seventh Ave. So. (212-242-1785).

ern on the Green—Located in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 10:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. Central Park at W. 67th St. 212-873-3200).

ic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 5/16: NuDanceMusic Traditions. 5/16-5/17: Katie Duck; Joëlle Léandre and Derek Bailey. 5/18: Arto Lindsay; Johnathan Bepler with I-bound & Friends. 5/19: John Zorn's Cobra; Ex-girl. 5/20: Jamaaladeen Tacuma; Calvin Weston; Derek Bailey. 5/21: L.J. Murphy; Laura Cantrell & Friends; Shackwacky. 5/22: "On the Edge: Improvisation in Music." 107 Norfolk St. (212-358-503). \$.

age Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, his dark, smoky institution is revered by fans round the world. Study the photos of jazz icons, flip the curtains Miles Davis once played to, and peek a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 1:30, with a late 1 A.M. set Fri. and Sat. 5/16-5/21: Joe Lovano Nonet. 178 Seventh Ave. So. (212-255-4037). \$.

sion Festival—5/19-5/29 at 7. Featuring the Little Huey Creative Orchestra; Elliott Sharp; Bill Dixon; D.J. Spooky; James Blood Ulmer; and more. Ticket requests can be faxed to 212-33-5059. \$20 per night plus a \$2 service charge, or \$150 plus a \$5 service charge for a complete festival pass. The New Age Cabaret, 3 St. Marks Pl. (212-473-0043).

Comedy

ston Comedy Club—Animal House ambience and, most nights, comedy to match. Tues.-Thurs., shows at 9:30; Fri.-Sat., shows at 10, and midnight. Jim Norton, OC Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. 12 W. 3rd St. (212-477-1000).

ice Vilanch in "Almost Famous"—The Westbeth

Theatre Center, 151 Bank St. (212-307-7100). \$35-\$40.

Carolines on Broadway—In Times Square just down the street from the Letterman show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. \$12.50-\$24.50; two-drink minimum. 5/16: "The Tom Shillue Show." 5/17: Chuck Nice. 5/18-5/20: John Pinette. 5/1-5/21: Bruce Bruce. 5/21-5/22: Mario Cantone. 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Celler—A physical throwback to sixties Village coffeehouses, this is the late-night suburban haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.-Thurs. at 9. Through 5/21: Colin Quinn; Nick DiPaolo; Greg Giraldo; Wanda Sykes; Greer Barnes; Dave Attell; Godfrey. 117 MacDougal St. (212-254-3480).

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.-Thurs., continuous from 8:45. Cover is \$15 Fri. and Sat. (\$20 for 10:30 Sat. show), \$12.50 on weeknights; no minimum. 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase. Sun.-Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is \$12 Fri. and Sat., \$8 on weeknights; two-drink minimum. 5/19-5/20: Greg Giraldo; Vanessa Hollingshead; Gary Greenberg. 34 W. 22nd St. (212-367-9000).

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. Shows Sunday through Thursday at 7 and 9; Fridays and Saturdays at 8, 10, and 12:15 A.M. \$12 cover. 5/19-5/20: Paul Michael Mercurio; Wali Collins; Tom Papa. 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.-Sat., late shows Fri. and Sat.) Sundays: The Howard Fishman Quartet. 5/16-6/3: Barbara Brussell. 59 W. 44th St. (212-840-6800).

Arci's Place—A Murray Hill-area Italian restaurant with an intimate cabaret space. Sundays at 8: Lisa

Asher and Jeff Waxman. Mondays at 8: Steven Lutvak. Through 6/3: Kaye Ballard. 450 Park Ave. So., at 30th St. (212-532-4370).

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. 13 E. 12th St. (212-741-9105).

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. \$60. Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre—Tues.-Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.-Mon., Nancy Winston sings and plays piano. \$19 minimum; jacket and tie required. Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books—Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. \$20 cover; two-drink minimum. 156 W. 56th St. (212-957-9676).

Danny's Skylight Room—\$20, plus \$15 minimum. 5/17 at 9:15: Jaymie Meyer. 346 W. 46th St. (212-265-8130).

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? 5/20: Steven Brinberg's "Simply Barbra 2000." 343 W. 46th St. (212-757-0788). \$.

Duplex—\$10 cover; two-drink minimum. Duplex, 61 Christopher St. (212-255-5438).

Duplex Cabaret—5/18: Benjamin Howes in "A Chorus Boy's Revenge." \$15, plus a two-drink minimum. Duplex Theatre, 61 Christopher St. (212-255-5438).

Feinstein's at the Regency—Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are \$60 and there is a \$50 food-and-drink minimum. 5/16-5/20: Glenn Campbell; Jimmy Webb. 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

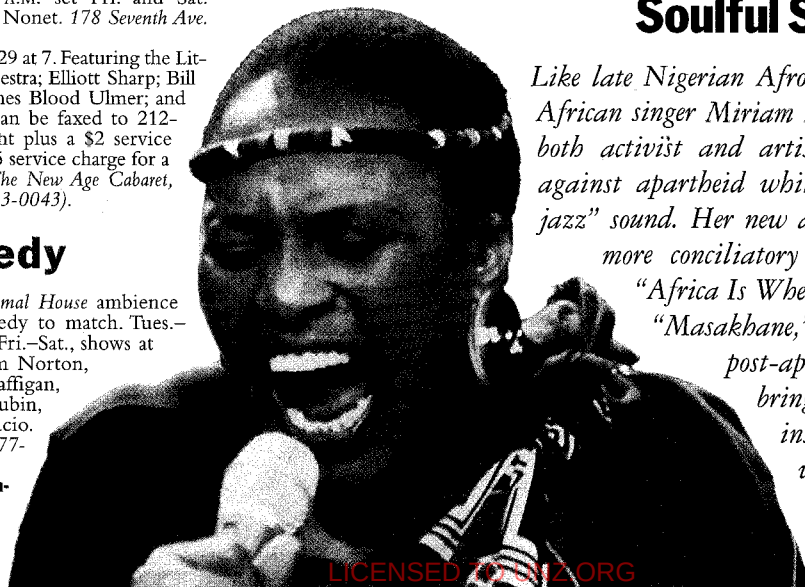
FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.-Thurs. at 9, Fri. and Sat. at 9 and 11. \$30 cover; \$20 minimum. Through 6/3: Steve Ross in "Love & Laughter: Part One." 365 W. 46th St. (212-586-0244).

Judy's—This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 5/15: Stephanie Long. 5/16: Anita Michael in "A Hairdresser Looks at Her Roots." 5/17: Go Mahan in "Astonished Heart." 5/18: Elizabeth Hodes in "A Little Weill." 5/19: Go Mahan in "Astonished Heart." 5/20: Daniel Isengart in "Drama." 5/21: Anita Michael in "A Hairdresser Looks at Her Roots." 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

Performance

Soulful Struggle

Like late Nigerian Afro-pop star Fela Kuti, South African singer Miriam Makeba (pictured) has been both activist and artist, fearlessly speaking out against apartheid while pioneering the "African jazz" sound. Her new album, 'Homeland,' takes a more conciliatory tone: One song is called "Africa Is Where My Heart Lies"; another, "Masakhane," is a call for unity in the post-apartheid era. Makeba will bring both her incisive political insights and her formidable voice to the City Center on May 20. (See "Concerts.")



the mix

Yaddo... 150 Years of Harper's... Hizzoner



In Print

Eight Hours for What We Will

When Debra E. Bernhardt and her collaborator, Rachel Bernstein, set out to create a record of the labor movement in New York City, they decided to use the words of the workers themselves. "We attempted a collective biography of working-class New York, and there's no way we could do that without their voices," says Bernhardt, director of NYU's Robert F. Wagner Labor Archives. Through dozens of archival photographs and interviews, *Ordinary People, Extraordinary Lives* traces individual experiences like those of the men who built the Brooklyn Bridge, the women who waited in the Bronx "slave market" on the corner of Burnside and Walton Avenues where cars rolled up to take them to jobs as domestic day laborers, and the politicians and movement leaders who agitated for laborers' rights. "I think the glitz of New York as a global city has eclipsed its working-class origins. Our goal now is investing in Microsoft, not working hard for our families," she says. Back in New York's labor-movement heyday, "the values working people espoused were antithetical to the American dream: They were talking about 'the rising tide floating all ships,' not about personal advancement." In an effort to reopen the conversation on what Bernhardt and Bernstein call the "culture of solidarity," they have organized a performance of the play *Marching to Union Square* on May 20 at 3 P.M., to be followed by a tour of the exhibition of photographs from their book, at the Museum of the City of New York (1220 Fifth Avenue, at 103rd Street). "Our archives were partially responsible for making Union Square a National Historic Landmark," she says proudly of the Wagner collection, which she has tended for twenty years. Consequently, she got to keep one of the plaques made to hang in Union Square commemorating the first Labor Day, which was observed there in 1882. It's on the wall in her office, right next to the bumper sticker that reads THE LABOR MOVEMENT: THE FOLKS WHO BROUGHT YOU THE WEEKEND.

ARIEL LEVY

John Leonard's TV Notes

Dukes of Hazzard—**Hazzard in Hollywood** (5/19; 8 to 10 P.M.; CBS) brings back John Schneider, Tom Wopat, Catherine Bach, and the rest of the white-trash clan to whoop it up and hoe it down in Hollywood, while raising money for the hospital, fighting off the evil baddies, and listening to a lot of music. All this, plus the Griffith Observatory.

Mermaid (5/21; 8 to 9:30 P.M.; Showtime) warms the heart with the true story of a little girl who, trying to communicate with her dead father, sends him a letter from California attached to a "Mermaid" helium balloon, which lands 4,000 miles away on the east coast of Canada, where a remarkably kind family writes her back, after which... With Jodelle Ferland as the bereft child, Samantha Mathis as her equally forlorn mother, Ellen Burstyn as the at-a-loss grandmother, and perhaps one too many angels and rainbows.

Human Canvas (5/21; 10 to 11 P.M.; TLC) tells you as much as you'll ever need to know about tattooing and other forms of body mutilation—from 5,000-year-old tribal paintings and piercings to Czar Nicholas II to L.A. gangs to state-of-the-Japanese-art Irezumi to Dennis Rodman—under the stirring battle cry of "It's your body—play with it!"

The Wizard of Photography (5/22; 9 to 10 P.M.; Channel 13) is the "American Experience" story of high-school dropout George Eastman, his Kodak camera and high-speed film, his Rochester empire and difficult social life, his paranoia and his suicide. However fondly I recall my very first Brownie, not everybody is interesting enough for an hour of television.

Lectures and Panels

"An Evening with Sogyal Rinpoche"—5/16 at 7:30 P.M.: The author of *The Tibetan Book of Living and Dying* speaks on wisdom and compassion. Synod House at the Cathedral of Saint John the Divine, 110th St. and Amsterdam Ave. (212-595-3573); \$20.

"Hieronymus Bosch in North America"—5/17 at 6 P.M.: Terry Tempest Williams discusses her newest book, *LEAP: A Traveler in the Garden of Delight*, as part of the "Writing the American Landscape" series. The Celeste Bartos Forum of the Humanities and Social Sciences Library, Fifth Ave. at 42nd St. (212-704-8600); \$10.

Mayor Rudolph Giuliani—5/18 at 8 P.M.: Discussing his time as mayor and his upcoming senatorial bid with Andrea Mitchell, host of MSNBC's "Decision 2000" election series, followed by a Q&A session with the audience. 92nd Street Y, 1395 Lexington Ave. (212-996-1100); \$20.

"Rosa Parks"—5/19 at 6:30 P.M.: Douglas Brinkley presents a lecture focusing on the famous historical figure, in conjunction with the new "Penguin Lives" biographical series. Morgan Library, 29 E. 36th St. (212-685-0008, ext. 347); \$10, reservations required.

Connie Kopelov Gallery Talk—5/21 at 3 P.M.: A

gallery talk with the labor activist and working women's historian, in conjunction with the current exhibition *Ordinary People, Extraordinary Lives: 100 Years of Labor in New York City*. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672, ext. 257); contribution requested, reservations required.

An American Album: 150 Years of Harper's Magazine—5/22 at 7:30 P.M.: A panel discussion focusing on the importance and history of the magazine, moderated by editor Lewis Lapham with contributors David Foster Wallace, Pico Iyer, George Saunders, Mary Gaitskill, Fenton Johnson, and Richard Rodriguez. Barnes & Noble Booksellers, 33 E. 17th St. (212-253-0810); free.

The Written Word

The Peacock's Tail: An Evening of Poetry from Al-Andalus with Lourdes Alvarez—5/16 at 7 P.M.: Original English translations of Andalusian poems from the tenth to fourteenth centuries. Poet's House, 72 Spring St., second floor (212-431-7920); \$7.

Ancient Prose—5/17 at 6 P.M.: The author will read from her new novel, *Blue Angel*, and discuss her current work-in-progress, *The Lives of the Muses*, at the New York Public Library's Humanities and Social Sciences Library, Fifth Ave. at 42nd St. (212-930-0084); free, reservations required.

utes Feiffer, Amy Hempel, and Rick Moody Introduce Celebrating Yaddo: A Centennial Tribute—5/17 at 7 P.M.: Mary Robinson's *Seizing Control*, Richard Yates's *Fun With a Stranger*, Bernard Malamud's *Notes From a Lady at a Dinner Party*, read by Mia Dillon, Linda Hunt, and David Margulies at Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); \$18, \$15 seniors and students.

ul Auster, Yusef Komunyakaa, and Elizabeth Gilbert—5/17 at 8 P.M.: Reading from their books *Timbuktu*, *Meteorology*, and *Stern Men*, respectively, as part of the PAGE series at the National Arts Club, 15 Gramercy Park South (212-592-4648); free.

zz Aldrin—5/18 at 1 P.M.: A reading and book signing with the famous astronaut to promote his new outer-space thriller *The Return*, at Borders Books & Music, World Trade Center (212-839-0150); free.

ristine Stansell—5/18 at 6 P.M.: Reading from her book *American Moderns*, at the Greenwich Village Historical Society at the Neighborhood Preservation Center, 232 E. 11th St. in the rectory of St. Mark's Church (212-475-9585); free.

riana Trigiani—5/18 at 7 P.M.: Reading from her book *Big Stone Gap*, at Three Lives & Company Booksellers, 154 W. 10th St. (212-741-2069); free.

tsy Harrington & Michael Carman—5/18 at 7:30 P.M.: An open-mike session featuring both readers, where all writers are also invited to read their own work, at the West Side YMCA, 5 W. 63rd St. (212-875-4100); free.

fi Picoult—5/18 at 7:30 P.M.: The author will read from her latest novel, *Plain Truth*, and talk about Amish life, at Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

GAME WEEK

	MON	TUE	WED	THUR	FRI	SAT	SUN
METS		COL FSNY 7:10 P.M.	COL FSNY 7:10 P.M.	COL FSNY 7:10 P.M.	ARI FSNY 7:10 P.M.	ARI WPIX 1:10 P.M.	ARI WPIX 1:10 P.M.
YANKEES		CHI MSG 7:05 P.M.	CHI MSG 1:05 P.M.		CLE MSG 7:05 P.M.	CLE FOX 1:05 P.M.	CLE FOX 1:05 P.M.
METROSTARS						TAM MSG 7 P.M.	
	5/15	5/16	5/17	5/18	5/19	5/20	5/21

Elizabeth Macklin and Vickie Karp—5/21 at 3 P.M.: Reading from *You've Just Been Told* and *A Taxi to the Flame*, respectively. Posman Books, 1 University Pl. (212-533-2665); free.

Melissa Bank and Karen Bender—5/21 at 7 P.M.: Reading from *The Girls' Guide to Hunting and Fishing* and *Like Normal People*, respectively. KGB, 85 E. 4th St. (212-505-3360); free.

Orville Schell—5/22 at 6:30 P.M., 5/23 at 7:30 P.M.: The author discusses his recent book *Virtual Tibet: Searching for Shangri-La From the Himalayas to Hollywood*. 5/22: Donnell Library Center, 20 W. 53rd St. (212-288-6400); \$10. 5/23: Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Arthur and Barbara Gelb—5/22 at 7 P.M.: Presenting the new edition of their biography *O'Neill: Life With Monte Cristo*, while Cherry Jones and Roy Dotrice of O'Neill's *A Moon for the Misbegotten* meet with the audience, at Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Daphne Merkin—5/22 at 7:30 P.M.: Book signing, Q&A session, and a discussion of the writing process by the author of *Dreaming of Hitler* and *Enchantment*, as part of the "Best Selling Authors" series. Marymount Manhattan College, 221 E. 71st St. (212-774-0780); free.

Tours

"Elegance and Ale—A Gaslight Era Pub Crawl"—5/21 at 6 P.M.: Explore the elegance of turn-of-the-century New York and visit three taverns in this pub tour of Greenwich Village, the Flatiron district, and Gramercy Park. Meet at the Washington Square Arch at the southern end of Fifth Ave., on the Fifth Ave. side. (212-969-8262); \$10.

"Green-Wood Cemetery"—5/20 at 1 P.M.: Discover 464 acres containing more than 600,000 graves, in New York's great Victorian city of the dead. Stops include the graves of Louis Comfort Tiffany and Charles Ebbets. Meet at the main entrance on Fifth Ave. at 25th St. in Sunset Park, Brooklyn, one block east of the 25th St. N/R subway station (212-439-1090); \$10.

"Brooklyn Bridge Birthday Bash"—5/20 and 5/21 at 2:30 and 5:30 P.M.: Celebrate the bridge's 117th birthday by walking its length and learning its history, and then have a stroll along the promenade and through Victorian Brooklyn Heights. For reservations and meeting place, call 212-465-3331.

Benefits

AmeriCares Spring Gala Dinner—5/16, 6:30 P.M. reception, 7:30 P.M. dinner: Former president and Mrs. George H.W. Bush host the nonprofit humanitarian-aid organization's sixteenth-anniversary dinner, to benefit its domestic and international programs. Ellis Island Immigration Museum; ferry transportation provided beginning at 6 P.M. (203-972-5500); \$1,000.

Yaddo Centennial Gala—5/16 at 7 P.M.: An evening featuring emcee Calvin Trillin, guest of honor Arthur Gelb, with honorary chairs Louise Bourgeois, Kevin Kline, Ned Rorem, and Philip Roth, to benefit the Yaddo Artists' Colony. The University Club, 1 W. 54th St. (518-584-0746); \$500-\$1,500.

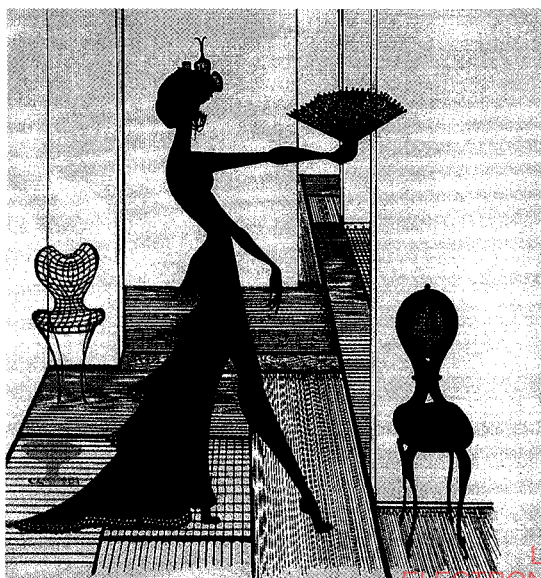
"Lighthouse International's Annual POSH Sale"—Benefit preview 5/17, 6-9 P.M.; benefit sale 5/18, 11 A.M.-6 P.M. and 5/19-5/20, 10 A.M.-6 P.M.: A sale featuring excellent deals on samples and accessories from designers like Calvin Klein, Versace, and Donna Karan to benefit the Lighthouse's vision-rehabilitation programs for the visually impaired. Lighthouse International, 110 E. 60th St. (212-821-9300); \$100 for benefit preview and early shopping, including admission for Thurs.-Sat.; general admission \$10.

Gala Benefit For Exit Art—5/18, 6 P.M.: A festive Spring Preview of NEO, Exit Art's new artist exhibition for 2000, which reviews new and innovative works by unknown artists to benefit Exit Art's future exhibition programs. Exit Art, 548 Broadway, bet. Prince and Spring Sts. (212-966-7745, ext. 17); individual ticket \$75, benefit supporter \$300, benefit patron \$600.

Events

Tokyo Art Salon—5/18, noon-6 P.M., 5/19, 11 A.M.-6 P.M.: An installation incorporating fifteen contributors' attempts to capture the reality of Tokyo daily life with iconic elements extracted from it, curated by Tokyo gallery director Koji Yoshida in conjunction with the "Tokyo Street 2000" celebration. Metropolitan Pavilion, 125 W. 18th St. (212-946-4548); free.

The James Beard Foundation Mediterranean Culinary Festival—5/18-5/19, 11:30 A.M.-6:30 P.M.: A celebration of the culinary arts featuring restaurant-



Benefit People in Glass Houses

Floral guru Avi Adler and Nobu/Monkey Bar/W Hotel architect David Rockwell will be among the ten designers to concoct fanciful installations—like Ruben and Isabel Toledo's "Zen Bride" (pictured)—for a gala to benefit Design Industries Foundation Fighting AIDS. You need an invitation and a lot of money to attend the benefit, but anyone can check out the works in "Celebrating by Design" at the new, free Corning Incorporated Gallery at Steuben (667 Madison Avenue, at 61st Street), where, as of May 18, exhibitions will share space with plenty of crystal. (Leave the kids at home and avoid sudden movements.)



GREAT STRIDES

2000

Virtual Walk

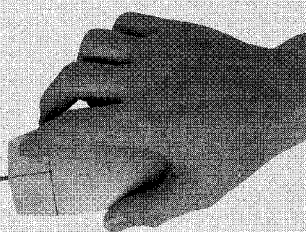
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Juno, a proud supporter of the Cystic Fibrosis Foundation both in our local New York community and nationwide, is pleased to announce that it is hosting a Virtual Walk on behalf of the foundation—a pledge drive aimed at the members of our online community.

Visit www.juno.com/cff for more details.



On Air *Cheaters* (May 20; 9 to 10:45 P.M.; HBO) re-creates the cheating scandal in which students from a working-class Chicago high school knocked off a privileged team from a "magnet" school in an academic decathlon, and then had to pay the price. Jeff Daniels (pictured, left) is the teacher who let them get away with it, Paul Sorvino is the principal who came down hard on them, and Jena Malone (pictured, right) is the student who best articulates the TV movie's cynical take on a society in which everything is already rigged anyway. Worth it for this cast.

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Solutions to last week's puzzles

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food-, and wine-sampling tables, books for sale author signings, cooking demonstrations, seminars, and discussions with food-world celebrities The Winter Garden of the World Financial Center (212-633-9145); free, tastings \$1-\$5.

New York International Tribal Antique Show—5/21 5/24: Presenting 50 renowned galleries of the fine arts in native cultures from around the world featuring masks, carvings, ancient ceramics, jewelry, weavings, and more, on view and for sale. Seventh Regiment Armory, Park Ave. at 67th St (505-747-3089); \$15.

Sports

Heavyweight Explosion—5/17 at 7:30 P.M.: The fifth edition of this monthly heavyweight series at the Hammerstein Ballroom. Two ten-round co-feature and a four-bout undercard, including a four-round female heavyweight fight that opens the evening Hammerstein Ballroom at the Manhattan Center 311 W. 34th St. Tickets \$25-\$125; call 212-564-4882 or 212-307-7171 for tickets and information.

"You Gotta Have Park" Five-Mile Fun Run and Kid Races—5/20: The New York Road Runne Club hosts this five-miler, starting at 10 A.M. in Prospect Park, Brooklyn, at East Lake Drive. Kid races start at 9 A.M. (check-in from 8 to 8:45 A.M. at East Lake Drive near Wollman Rink. Distances vary per age group; all participants receive ribbons. Numbers and T-shirts for the five-miler may be picked up prior to the race on 5/19 from noon to 7 P.M. or 5/13 from 11:30 A.M. to 4:30 P.M. at the NYRR, 9 E. 89th St., or from 8 to 9:45 A.M. race day at the registration tent on East Lake Drive and Lincoln Rd. Nonmembers \$17 limited race-day entries \$22; kids' race \$4. Call 212-860-4455 or visit www.nyrrc.org for more information.

AIDS Walk New York—5/21: Fifteenth annual 10K walk benefiting the Gay Men's Health Crisis. Sign-in: 8:30 A.M. at Central Park and 59th St.; opening ceremony begins at Sheep Meadow, Central Park West at 67th St; walk starts at 10:30 A.M. For more information, contact the AIDS Walk New York office at 212-807-WALK or visit www.aidswalk.net.

Photograph by Rafy/HBO

in concert

Anne Sofie von Otter... Monte/Brown Dance

Classical Music

Chamber Music at the Y—Presents a program of classic string ensembles by Strauss, Mozart, and Schubert, 5/16 and 5/17 at 8. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); \$30.

Laria Chamber Ensemble—Closes fifteenth season with works by Beethoven, Schumann, and Tcherépnine, 5/17 at 8. Weill Recital Hall, 154 W. 57th St. (212-247-7800); \$20, \$12 students.

Aviva Players and the New York Women Composers—Perform chamber music and songs by woman composers, including Marion Bauer, Alla Borzova, and Mary Howe, 5/17 at 8. Kosciuszko Foundation, 15 E. 65th St. (212-362-2277); \$10.

Evelyn Glennie, Percussionist—Premiers Michael Daugherty's *UFO*, an otherworldly piece composed expressly for her, with the New York Philharmonic, 5/17 at 6:45 and 5/18–5/20 at 8. Avery Fisher Hall, 10 Lincoln Center Plaza (212-721-6500); \$13–\$77.

Armonie Ensemble New York—Perform two Copland centennial concerts including *Appalachian Spring* and a New York premiere of *Two Ballads for Violin and Piano*; led by Steven Richman, 5/18 at 1 and 5/21 at 2. Trinity Church, Broadway and Wall St. (212-222-6684); free.

Judith Rieu and the Johann Strauss Orchestra—Celebrate 100 years of Strauss with their usual mix of classical and contemporary performances, 5/19 at 8. City Center Theater, 131 W. 55th St. (212-581-1212); \$45–\$80.

New York Choral Society—Performs Dvořák's *Stabat Mater*; led by John Daly Goodwin, 5/20 at 8. Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); \$15–\$60.

Brooklyn Philharmonia Chorus—Celebrates forty-fourth season with works by Bernstein, Mozart, Williams, Copland, and others, 5/20 at 7:30. First Presbyterian Church of Brooklyn Heights, 124 Henry St. (212-701-4283); \$10.

Western Wind Vocal Ensemble—Presents "The Cutting Edge: New York 2000/Italy 1600," a program combining contemporary world premieres and experimental works from sixteenth-century Italy, 5/21 at 4. Church of Saint Paul and Saint Andrew, West End Ave. at 86th St. (212-873-2848); \$20 reserved, \$15 general admission, \$12 seniors and students.

New York Festival of Song—Honors Aaron Copland in a program of twentieth-century songs by Copland, Bernstein, Bowles, and others, 5/23 at 8. Sylvia and Danny Kaye Playhouse, E. 68th St. bet. Park and Lexington Aves (212-772-4448); \$24, \$10 students.

Anne Sofie von Otter, Mezzo-Soprano, Samuel Ramey, Bass, and the Met Orchestra—Perform an all-Bartók program including the composer's one-act opera *Bluebeard's Castle*, 5/21 at 3. Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); \$26–\$126.

John Hulbert, Flauto Traverso and Flute—Performs "Pictorial Music," works by Hotteterre le Romain, Handel, Vivaldi, Reinecke, and others, 5/21 at 2. Saint Peter's Church at Citicorp, 53rd St. and Lexington Ave. (212-316-3321); \$20, \$15 seniors and students.

Opera

Monday Afternoon Opera Series—Cecilia Valdes, a Cuban opera by Augustin Rodriguez and Sanchez Arcilla, based on a novel by Cirilo de Villaverde, 5/21 at 3. Town Hall, 123 W. 43rd St. (212-307-4100); \$30–\$35.

Preview

Close Encounters

When composer Michael Daugherty saw Evelyn Glennie play some of the 1,300 instruments in her home studio in England, he thought of an alien landing on earth. "He's very imaginative," says Glennie. "There is a twist in all of his compositions, and I'm intrigued by this." Intrigued as well by Glennie, Daugherty composed *UFO* expressly for the renowned deaf percussionist, who will perform the New York premiere of the work with the Philharmonic this week. "The first main movement is full of xylophones, and it's like a wreckage as an alien has crashed onto the planet," says Glennie. "It's quick and agitated. . . . The last movement has more familiar rhythms that are poplike; the alien has come to grips with Earth and being in New York." Adjusting to new environments is nothing new for Glennie; she has performed with almost every major orchestra in the world, in classical and non-Western programs, and has even collaborated with the very alternative pop musician Björk. "I am an alien exploring sound," says Glennie of her role in *UFO*, in which she'll play everything from pipes and drums to various cymbals representing flying saucers. "I think it's nice to believe there is something out there," says Glennie. "It keeps us dreaming." (See listings.)

ROSE-ANNE CLERMONT



Amato Opera—Presents Mozart's *Marriage of Figaro*, 5/20–6/18; please call for times. 319 Bowery (212-228-8200); \$25, \$50 gala, \$20 seniors and children under 12.

Dance

Monte/Brown Dance—Premieres three new works: David Brown's *Let's Misbehave* and *Joint Venture* and Elisa Monte's *Day's Residue*, 5/16–5/21 at 7:30, 5/17–5/20 at 8, and 5/21 at 2 and 7:30. Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); \$35.

Irène Hultman, Choreographer—Premieres *Love, Betrayal and a Bowling Trophy*, a dance, theater, and opera work, 5/18–5/20 at 8:30 and 5/21 at 7:30. St. Mark's Church in the Bowery, 131 E. 10th St. (212-674-8194); \$12.

Tysan Dance—Presents two premieres: *Part of Me*, a

duet exploring Asian identity, and *Beyond Here Lies Dragons*, a journey through nature, 5/18–5/20 at 8. Arts at University Settlement, 184 Eldridge St. (212-539-3842); \$12.

Pearl Lang Dance Theater—Performs four works, including the premiere of *Cityscape* with music by Copland, 5/19–5/20 at 8 and 5/21 at 3. Sylvia and Danny Kaye Playhouse, E. 68th St. bet. Park and Lexington Aves. (212-772-4448); \$24, \$10 students.

Ground Rules:

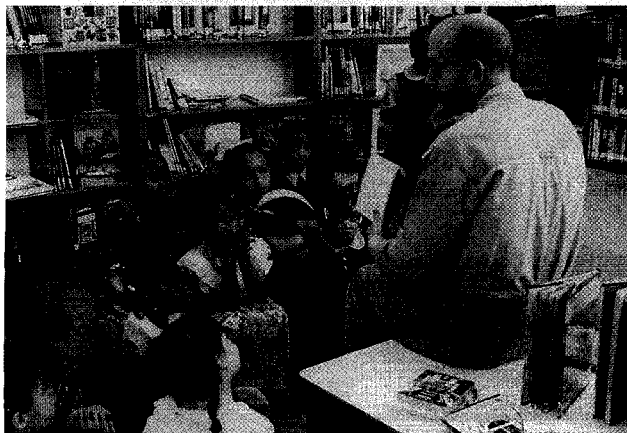
This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

kids

Pinkster Celebration... Tap Mania

Happening Book'em

At the main entrance to the new Youth Wing of the Brooklyn Public Library is a quote from noted children's author and Brooklynite Maurice Sendak. "'And now,' cried Max, 'let the wild rumpus start!'" The line, lifted from *Where the Wild Things Are*, perfectly captures the spirit of the folks at this library, the borough's central branch, located at Grand Army Plaza. The recent opening of the Youth Wing culminates a three-year, \$2.5 million renovation full of goodies for the kids. Perhaps the most intriguing aspect of the space is the use of mixed heights and scales. Two platforms



overlook the goings-on throughout the 10,500-square-foot wing. The Technology Loft, which simulates a bunk-bed situation with the power at the top, is the epicenter for 36 iMacs, in all their Lifesaver colors. There's also an enclosed balcony with a movie screen. (Library execs are playing with the idea of offering the balcony as rental space for birthday parties, and both raised spaces are handicap-accessible.) Down below, another room is designed for younger children, with a lavender ceiling and star-shaped lighting on dimmers. Once a month, the library will offer a bedtime story hour at 7 P.M. where youngsters, and their teddy bears, are encouraged to come in pajamas. But perhaps the wisest move the library made was to design a space for teenagers. Leaving behind the notion that one must be quiet in a library, this area sanctions socializing. Forget standard-issue wood seating and no air; the space is stocked with comfortable lounge chairs by gigantic windows offering expansive views of Eastern Parkway. Teens even have their own computer stations, with adaptive technology for the sight-impaired. "Our goal was to give kids a quality space, nothing but the best," says executive director Martín Gómez. "Knock on wood, we're pretty close to achieving that." From any borough, it's worth the trip, and street parking is always available. By train, take the 2 or 3 to Grand Army Plaza. (See "Children's Events.")

SUSAN AVERY

Children's Events

Read to Me—The **BROOKLYN PUBLIC LIBRARY** opens the doors to the new Youth Wing. It's equipped with dozens of state-of-the-art computers, lounging areas, and shelves of age-appropriate books, so kids can spend a whole day in the land of literacy. Library cards issued in Manhattan, the Bronx, and Staten Island are valid here; Queens cards are not. However, anyone can sign up for a Brooklyn card. Hours are Mon.-Thurs. 9 A.M.-8 P.M., Fri. and Sat. 9 A.M.-6 P.M., Sun. 1 P.M.-5 P.M. (718-230-2100).

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Dormez-vous?—The New York City Ballet performs the Peter Martins full-length production of Tchaikovsky's **THE SLEEPING BEAUTY**. Through 5/21. Tickets are \$25-\$72. At the New York State Theater at Lincoln Center, Broadway at 63rd St. (212-870-5570). ●

Extreme IMAX—Go rock climbing at Yosemite Park, ski down a slope at 60 miles per hour, and leap across a stage with a ballerina. **TO THE LIMIT**, the latest IMAX film at the Liberty Science Center, follows three athletes as they put their bodies through vigorous workouts and their minds through the drive for excellence. The film is 40 minutes long, and showtimes are 11 A.M., 1 P.M., 3 P.M., and 5 P.M., seven days a week through June 2 (a new schedule begins thereafter). Tickets are \$8.50 for adults, \$6.50 for kids and seniors. At Liberty State Park, 251 Phillip St., Jersey City, N.J. (201-200-1000).

Man's Best Friend—Dutch theater crosses the Atlantic: The Ro Theatre Company performs *Runt*, a two-hour musical set in France and featuring 28 doggie puppets. The curtain rises once on Fridays, twice on Saturdays and Sundays; through 5/21. Tickets are \$10, \$20, and \$25. At **THE NEW VICTORY THEATER**, 209 W. 42nd St. (212-239-6200). ●

Chocoholic—Sunday afternoons in May, **THE SCREENING ROOM** presents *Willy Wonka & the Chocolate Factory*. Showtime is 1 P.M. Tickets are \$6 for children under 12, \$9 for adults (or \$6 for adults if you have brunch). Brunch is available before the show; the kids' menu includes triangle-shaped noodles and French-toast fingers. 54 Varick St. (212-334-2100).

What's the Buzz?—A rebellious little bee who leaves the hive to seek adventure is the basis for a new jazz puppet show, **MAYA THE BEE**. Performances are every Saturday at 11 A.M. Tickets are \$12 for adults, \$6 for kids. At the Salon Theater, 45 Bleecker St. (212-539-6644).

Spring Fling—"Pinkster," a spring festival in Colonial times, was one of the few outlets for enslaved Africans to preserve their cultural tradition through music, dance, and storytelling. Philipsburg Manor re-creates this seventeenth-century holiday featuring African trickster folktales, and many other rich favorites. 5/20-21, 10 A.M.-1 P.M. Admission is \$8, \$7 for seniors, \$5 for children 6-17, free for younger ones. On Route 9 in Sleepy Hollow, two miles north of the Tappan Zee Bridge (914-631-3992). ●

Meow Mix—Have breakfast with the Cat in the Hat? The **BROOKLYN CHILDREN'S MUSEUM** will host story time with Dr. Seuss's most famous chaos maker. Children and their families will also have the opportunity to take pictures with him and go home with a goody bag. Cereal and juice are provided. 5/21 at 10 A.M. and noon. Suggested donation of \$4 per person; limited seating; reservations required. At 145 Brooklyn Ave., at the corner of St. Marks Ave. (718-735-4400). ●

Shuffle, Ball Change—Talented young tappers from tristate-area schools will gather at the sixth annual **YOUNG PEOPLE'S TAP CONFERENCE**. The agenda includes performances and the exchange of ideas. 5/21 at 2 P.M. Tickets are \$10, \$5 for children under 12. At Brandeis High School, 145 W. 84th St., off Columbus Ave. (718-597-4613). ●

Fun at Your Fingertips—Kids will explore the art history of making traditional Eskimo finger masks in a crafts workshop at the **STATEN ISLAND CHILDREN'S MUSEUM** on 5/17. On 5/19, learn how to crush a titan without laying a finger on it at the museum thermodynamics and air-pressure demonstration. Workshops are from 1 P.M. to 4 P.M. \$4 museum admission. At Snug Harbor Cultural Center, 100 Richmond Terrace, Staten Island (718-273-2060). ●

On the Farm—The Parks Department is offering a series of traditional American craft workshops at the historic **DYCKMAN FARMHOUSE MUSEUM**, Saturday through 7/24. This Saturday, children will learn to make their own marbled paper for cards and gifts. Other workshops in the series include wood carving, wool dyeing, embroidery, and spinning. 5/20 at 1 P.M. At 4881 Broadway, at 204th St. (212-304-9422). Free. ●

Let's Go Fly a Kite—Kids can build and decorate their own working kites using oak tag, wooden dowel, and tissue paper in an after-school arts workshop at **THE MORRIS MUSEUM** in Morristown, N.J., 5/17 from 4 to 7 P.M. Workshop admission is \$3 per child plus museum admission of \$5 for adults and \$3 for children. No preregistration is required. At 6 Normandy Heights Rd., at the corner of Columbus Turnpike, Morristown, N.J. (973-538-0454). ●

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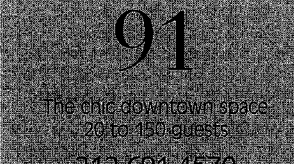
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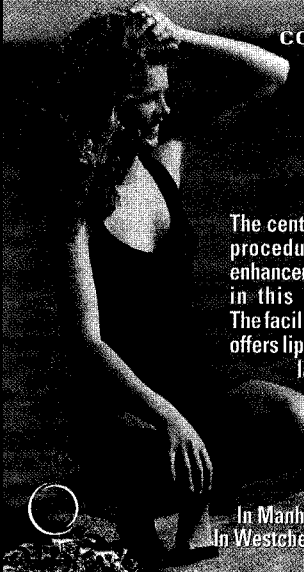
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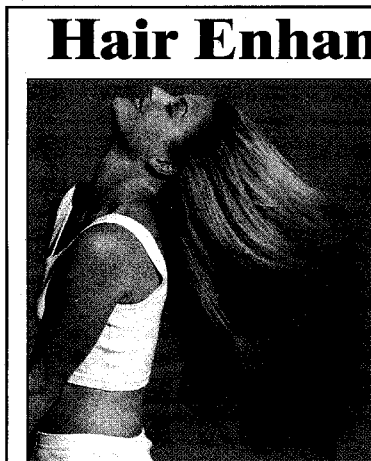
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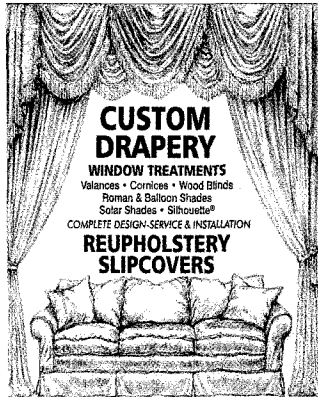
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Exceptional Great Guy—Seeks Miss Right. Very handsome, athletic, well-built, self-made millionaire, never-married, 40-year-old, single white male - seeks fabulous and selective, single white female, 24-34, with class, high IQ, model looks and exceptionally well-built body, who desires an exclusive, generous relationship with travel, romance and mutual spoiling. Photo is a must. Confidential. 4186☒

It's True—He's got good heart, soul, killer blues, good kisser, and hardly broke. Successful CEO by day and a wannabe partner by night. 5'9", 155 lbs, late 50s, fit, energetic, dark brown hair, seeks a quality relationship built on friendship, trust, respect, common values and interests and passion. I'm open and honest, fun and easy to be with. Mom says handsome. Traveled but not jaded. Experienced and evolved. Commitment isn't a dirty word. I know who I am (and not) and what I want - do you? My interests are varied. Have a place in the city and an Architectural Digest house on the LI Sound in CT. My Walter Mitty for you: mid-late 40s, size 7, solid values, athletic, worldly but warm, passionate, funny, insightful, positive, curious and dark features. Tell me what you love and think about. Renew your passport with me and share the ordinary. If you're not sure about this, I want to hear from you. I'd appreciate a photo and will reciprocate. You can't get to the moon unless you take a step towards the spaceship. Box 340, Green Farms, CT 06436

Radio Personality Seeks Star Lady—For lifelong interview. Successful, single white male, Friar's Club member, earnest heart, intelligent conversationalist, well-read, 39, 5'7", in much better shape than Jack Benny when he was 39! Seeks passionate, quality, 25-40, single white female, lovely inside/out, 5'5" or under, loving heart for long-term relationship. Into sharing, laughter, warmth and finer cultural events of NYC. Photo. 4172☒

Recently Paroled Seeks Blind Woman—Actually, a nonsmoking, immature 42-year-old Jewish man. 5'7", 150 lbs. Awfully fit. Terribly strong. Arms of steel. Heart of gold. Handsome face. Hazel eyes. Lots of toys. Good at sharing. Plays well with others. Very successful creative professional. Loves running, working out, camping, spending, sleeping late. Seeks 28-plus, fun-loving, beautiful woman with Nobel Prize and/or great body. Need not be Jewish. Must love to laugh. Send phone/photo and charming note. 4177☒

A Passion For Life!—A kindhearted, handsome CEO, upbeat - loves laughter, fitness, fun, 5'10", very fit, mid 40s. Seeks bright, affectionate lady under 37 for forever. Phone/photo necessary. 4194☒☒

Ready At Last—Single, white, very successful 45-year-old male knows that, finally, it's time to settle down. I'm tall, athletic, sexy, and smart enough to know what I've been missing. I'm seeking a bright, very fit, confident woman (21-35), who generally intimidates the men she meets, but deep down inside is just a little girl. Be my best friend and lover, as we share life's ups and downs forever. Like me, you love travel, the arts, little kids and staying fit. I'm ready. Are you? Photo/phone a must. 4173☒

I Love Summer Sunday Mornings—The garden at MOMA, beautiful spring days in Central Park, sunsets from my balcony, fashion, jazz, children, dogs and being able to share these things. I want a woman who is unique, romantic, classy, sensuous, with uncompromising values and grace. She is a cut above and no afraid to admit it. She is 25-35, mode slim, strong-willed and won't settle. I am handsome, 43, 5'11", 175 lbs, green eyes wavy hair, artistic, athletic, successful with a passion for life. Photo. 4195☒☒

Ms. America—Elegant, educated, tall, fit early 30s female, seeks tall, fit, educated handsome, honest, verbal gentleman, 35-45, with modern-male sensitivity. Interest in travel and fun a plus. 4159☒☒

Gay, Good-Looking, In-Shape—60 gentleman, accomplished, stylish, affluent 5'11", 175 lbs - interested in arts, travel gardens, country/city life style. Seek sensitive, bright, creative young counterpart for serious exclusive relationship. Photo essential. 4167☒

Tired Of Playing Solitaire?—Me too I'm a tall, 5'8", pretty brunette playing with a full deck but lacking a partner to share it with. Also want to share mountain hikes, park runs, good books, better wines...my love of art, ballet, history and useless trivia. Not so generous when it comes to sharing the crossword puzzle or Pocahontas coffee mug. Optimistic about meeting a tall, attractive, fit man of comparable age, to participate in or add to the above. A man with a good sense of humor sincerity and a straightforward approach to the "big" picture. Please send person note. Photo appreciated. 4187☒

Hey, You're A Handsome, White—Anglo-Saxon Protestant guy, super intelligent, a business school graduate or a young surgeon - like a plastic surgeon excited about a fantastic marriage but can't find the gorgeous, blond, intelligent woman to make your life a dream Well...let's talk. 4152☒☒

Friendly—Successful, artistic, young and good-looking Italian male, 48 years old refined, sincere, romantic, open-minded eclectic, loves travel, antiques. Seeks an educated, fit, sensuous and attractive woman, 28 plus, any race, with similar qualities, for a "special friendship" hopefully forever. Photo/note. 4190☒

Sophisticated, Shapely, Gentle—Terrific athlete, excellent physical shape very attractive, well-educated, cultured well-traveled, stylish, tall Jewish lady seeking kind, cosmopolitan, successful gentleman (40-55), 4.0 tennis player/avi skier is a plus. Honesty/sincerity/kindness is your real advantage. 4192☒☒

Attractive Parisian Jewish Lady—In 40s, with zest for life, seeks a nice Jewish man up to 55, to share "nachas". 4148☒☒

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Sexy Blond—My friend is a celebrity and I would like her to meet a successful, honest NY man, 45-54. Photo and note. You will thank me. 4156 ☒

CT Sunshine Gal—On the go. Golf, good times, dinner and a show. Sense of humor, style and more. Loves city lights or a day at the shore. Seeks male soulmate, 60-70. 4143 ☒ ☎

Refined Gentleman Sought—Pretty, honest, warm, elegant/earthy, 43, MA - likes music, dining, dancing, walking. Seeks caring, handsome, comfortable professional, 43-50. 4145 ☒

Attractive, Slim, Humorous—Educated, single white female, 35, nonsmoker, never married - enjoys travel, dining, music. Seeking attractive, slim, educated, single white male, 32-40, nonsmoker, never married. 4181 ☒ ☎

Architect, 40—Handsome, clever and kind, with downtown sensibilities in art and music, seeks woman who might like MOMA, Le Jardin de Luxembourg, PJ Harvey, Satie. Note/photo. 4191 ☒

We're Terrific Together—Pretty, smart, sincere, truly sweet heart, seeks same in attractive, erudite, professional Jewish man, 50s-early 60s, nonsmoker, with manners, morals, integrity. 4189 ☒

Seeking—Tall, 40s, honest, hardworking man to marry a 42-year-old, 5'9", slim, kind French woman. East Coast seashore a plus. Detailed note with address referred. 4144 ☒

Princess—Having had sufficient experience with princes, seeks frog. 'm 51, nice-looking, into arts, travel. Be good company and lovable. Handwritten note. 4182 ☒

Needle In A Haystack?—Tall male, 48, TV marketer - enjoys dining, sports, trips to AC, good times. Seeking woman, 30-40, who has beauty inside and out. 4151 ☒ ☎

Affectionate, Active, Educated—Single Chinese female, 55 - enjoys golf, tennis, outdoors, dining, travel. Seeks non-smoking man of similar interests to share life and good times. 4168 ☒

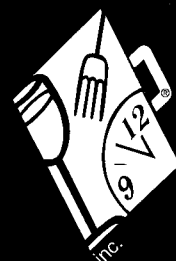
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Tall And Handsome—Successful entrepreneur who is young in looks and spirit, and is emotionally and financially secure, seeks a bright, very pretty, slender female (to age 49), with warmth, charm and a sense of self, and a need to balance her life with the right male counterpart. Recent photo. 4193 ☒

Financially Secure, Down-To-Earth—Single white male, 43, 5'7", smart, funny, adventurous, energetic, open-minded, loyal and compassionate. Loves family, friends, beaches and cuddling. Seeks smart, down-to-earth, natural beauty, 30-40, for committed relationship with potential for family. Race unimportant; communication and honesty is. 4158 ☒ ☎

Please Adopt Me—Spunky, sparkling brown-eyed, classy Jewish Canadian is free again. Seeking successful man, 45-60, who loves hugs, laughter, travel. 4188 ☒ ☎

Sensitive, Very Handsome—Extremely physically fit, athletic, professional, financially secure, young 53, look late 30s, 5'10", blond/blue, Jewish, sophisticated, articulate, religion not important. You are under 50, attractive, very slim, intelligent and sensitive. Note/recent photo; will exchange. 4166 ☒

Mile-High—Pretty, single white female, 28 - enjoys flying airplanes, travel, theater, music, more. Seeks adventurous, intelligent, successful, single white male, 30-45, to share activities and special times. E-mail: aviatrixx@aol.com or 4175 ☒

Independently Wealthy—Young (40), hip chick...loves to travel but prefers a dude ranch or camping over Paris - very spontaneous. Looking for a man who knows how to take control and keep me guessing. Bio/photo/phone. willingforyou@aol.com 4155 ☒

Seeking Gentleman—For mid-40s blond with beauty and brains. Photo. 4169 ☒

Attorney—Late 60s, good-looking, trim and athletic, with no interest in the arts or fine dining, seeks very attractive, stylish lady. Photo and phone. 4176 ☒

My Man—Is 48-56, Jewish, financially/emotionally successful, sensual. Let's do it, handsome. Photo/note. 4146 ☒

German Blond Beauty—Green eyes, long hair, great body, 37, 5'9", wants to meet a gentleman who is romantic, refined and accomplished. 4161 ☒ ☎

Gay, Sensual, Good-Looking Man—Young 51, seeks warm, sensitive, romantic man, 50-55. Photo, please. 4150 ☒

Attractive Widow—Slim, 5'2", brown eyes, teacher, loves animals. Seeks reliable, good man, 65 plus. Photo. 4163 ☒

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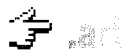
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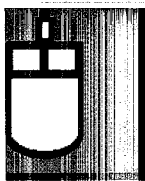
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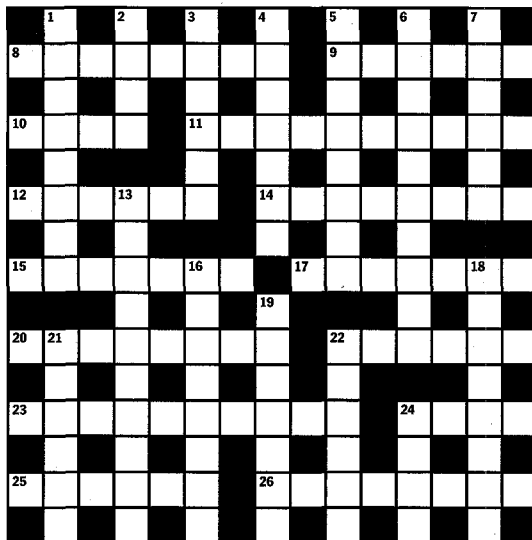
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The 'Guardian' Crossword

ACROSS

- 8 Faithful Bill, a man who works for the church. (8)
- 9 Approach a meeting place. (6)
- 10 First man murdered Jack East and left. (4)
- 11 Bird seed joke about to be rejected! (10)
- 12 Emperor entering vehicle waves back. (6)
- 14 He is imposing upon us. (8)
- 15 Further time on vehicle needed by engineer. (7)
- 17 One refusing to believe in Castro? (7)
- 20 One struggling to make a living? (8)
- 22 Kind man embraces the Princess Royal. (6)
- 23 Trains new man to be harsh. (10)
- 24 Problem parking by reservoir. (4)
- 25 Poor Una takes salt water for sickness. (6)
- 26 A few words to say about someone being late? (8)



DOWN

- 1 Blackleg poet carries a sword. (8)
- 2 Tug turned up having left Liverpool first. (4)
- 3 Flag prohibiting something? (6)
- 4 Beastly cream—one with a lime topping. (7)
- 5 Herb, the sailor, needs an organ transplant. (8)
- 6 Piano courses in preparation for other instruments. (10)
- 7 Office writing-desk. (6)
- 13 Drink with lover I abandoned for needleworker. (10)
- 16 Gives dates for a loan vehicle to be brought round. (8)
- 18 Always remove unruly soldiers. (8)
- 19 Leave Liberal Party millions. (7)
- 21 Laura's callous; a bit of a rogue. (6)
- 22 Blend liquid tar in a special mould. (6)
- 24 Model in daily paper means to shock! (4)

'Geography Caper': 'Cue' Crossword . By Maura B. Jacobson

ACROSS

- 1 Dumbfound
- 6 Piggy-bank aperture
- 10 The whole dictionary
- 14 Chief Hobbit
- 19 Low point
- 20 Housebroken
- 21 Do ablutions
- 22 The — Spoonful
- 23 Anagram its capital to get another city
- 25 Combine two liquors to get a battle site
- 27 Once across the pool
- 28 Italy's auto city
- 29 Knit's reverse
- 30 Library habitué
- 31 Comprised
- 33 Part of A.P.O.
- 34 Antler
- 35 Pre-A.D.
- 36 In the matter of
- 38 Crow conversation
- 39 Animation frame
- 42 Rob of "Wayne's World"
- 45 Expect to find Trinidad's capital elsewhere
- 49 Former filly
- 50 "— seriousness . . ."
- 52 Tatum's dad
- 53 Name of six popes
- 54 Rane's wardrobe
- 55 Sicilian city on a strait
- 57 Is filled with longing
- 59 Washes away the suds
- 60 Say it to the doctor
- 61 Auctioneer's last word
- 63 Extensive — time (never)
- 65 Discover a Midwest city in the wrong state
- 71 Crackpots
- 72 Touchdown, e.g.
- 73 Change-purse item
- 74 — Magnon
- 76 College conferment
- 78 Break free
- 81 Cheering the team on
- 83 Tailors do it
- 84 "These — few of my favorite things"
- 85 Dismounted
- 87 TNT ingredient
- 88 Creator of Lorelei Lee
- 89 Sound out a bride's path to get a bit of England

DOWN

- 92 Nabors role
- 93 Hostelry
- 94 Facsimile
- 95 Lacking fat
- 96 Kind of saw or tide
- 98 Grooms the green
- 99 Drove the fast lane
- 101 Viewpoints
- 106 Silverware city of New York
- 109 Opposite of 19-Across
- 110 Ph.D. exams
- 111 Sandal sight
- 112 Add a letter to a jazzman to get a capital
- 114 Find a French city in a U.S. city
- 116 Father of Rachel and Leah

DOWN

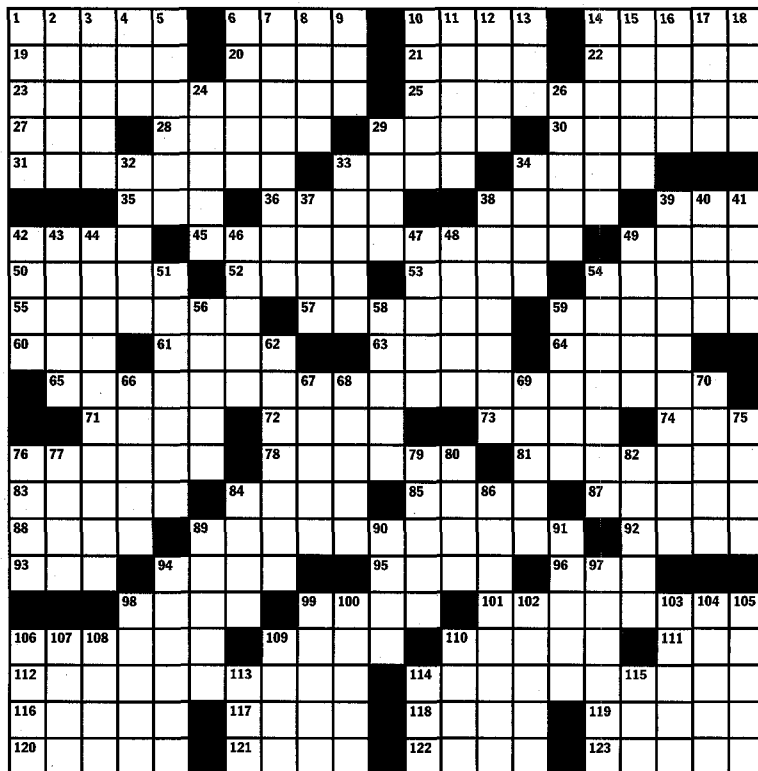
- 117 The Red (famed Viking)
- 118 Cry from the sty
- 119 General drift
- 120 Nonstandard lingo
- 121 Mah-jongg piece
- 122 Seurat trademark
- 123 Cankers
- 1 Low joint
- 2 Yucatan Indian
- 3 Choose for parenting
- 4 Complexion woe
- 5 Amatory
- 6 Fixed look
- 7 Gem expert
- 8 Arabian sultanate
- 9 Gymnast's best score
- 10 Grammy category

DOWN

- 11 Linger
- 12 White House Office
- 13 Branch of Buddhism
- 14 Jet-setters, often
- 15 Martin's "Laugh-In" partner
- 16 Poet of old Rome
- 17 Sup
- 18 Singleton
- 24 Mint drink
- 26 Succumb to submersion
- 29 Ranking coll. teacher
- 32 Explorer Tasman, and others
- 33 Advice to a sinner
- 34 Pellets from the sky
- 37 Sojourn
- 38 Corrosive
- 39 Put a boy in Detroit to

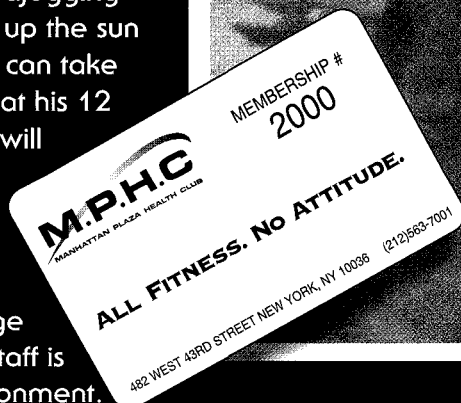
DOWN

- 40 get a capital
- 41 Weird-sounding lake
- 42 Not as much
- 43 A bean or a capital
- 44 Hour after midnight
- 45 Add a load to the laundry to get a capital
- 46 Chimp's relative
- 47 Nursery-rhyme eater
- 48 Flower of the violet family
- 49 Divinely sent Biblical food
- 51 Smoker's accessory
- 54 Audit, as a lecture
- 56 Assault on the ears
- 58 Castilian walled city
- 59 One of the media
- 62 With a gung-ho attitude
- 66 Medical successes
- 67 "Long time, —"
- 68 Chocolate source
- 69 The dummy, in bridge-game diagrams
- 70 Kin of orlon
- 75 Grimm meanie
- 76 Colleague of Miró
- 77 Carolina campus
- 79 Touched clumsily
- 80 Pseudonym of Charles Lamb
- 82 Actress Hedren
- 84 Nile vipers
- 86 Uninformed
- 89 Dubuque resident
- 90 Tighten a muscle
- 91 Musical tremolo
- 94 Camouflaging a message
- 97 Map details
- 98 Where La Scala is
- 99 Become rancid
- 100 Pennies from Devon
- 102 Gramercy and Central
- 103 River mammal
- 104 Nary a person
- 105 Transmits
- 106 Night birds
- 107 Oscar-winner Patricia
- 108 Napoleon slept here
- 109 Longfellow's bell town
- 110 Buckeye State
- 113 Fetch
- 114 Provincetown catch
- 115 Hot-ticket info



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